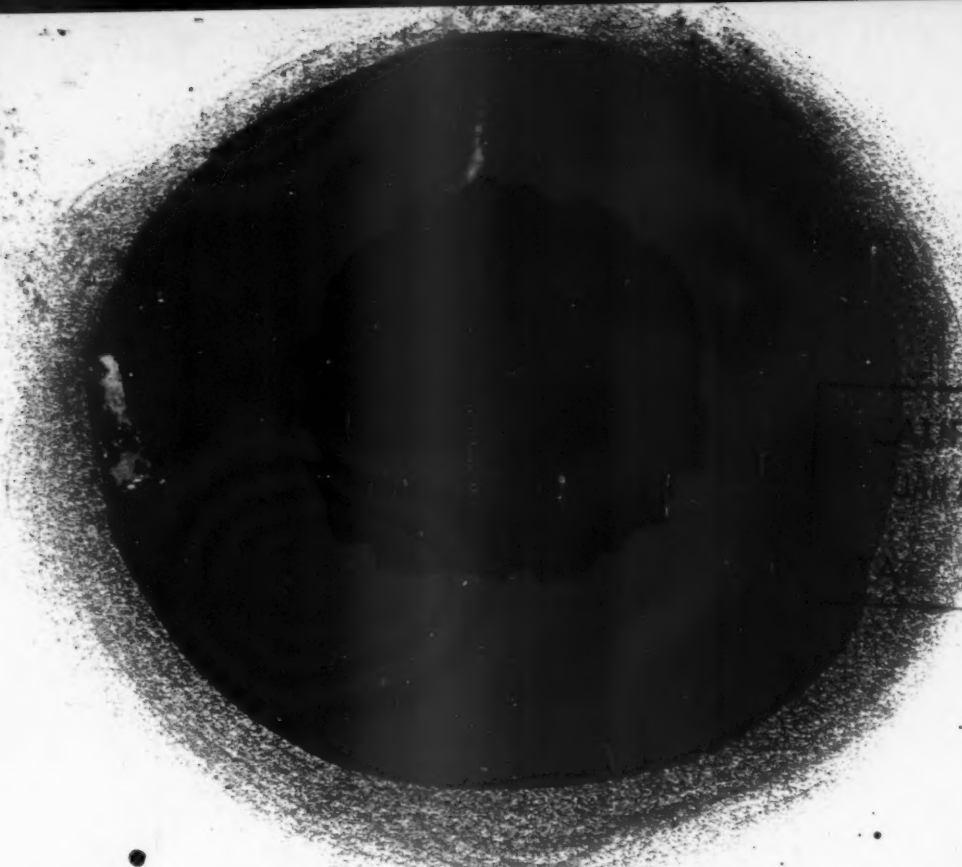


5



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ART INTERNATIONAL

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*Roger Bissière: Composition, 1951, Watercolour.*

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robert muller, music,  
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tamayo, zao wou ki.*

## *GILLET*

*oeuvres récentes*

*vernissage le 13 janvier*

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## GROUP SHOW

A partir du 24 Janvier

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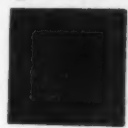
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du 13 au 28 janvier 1961

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Jan. 3—Jan. 21

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Paintings on the Surfaces  
of Domes

Jan. 24—Feb. 11

Aaron Kuriloff

First One-Man Show

Feb. 14—Mar. 4

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ARP  
LE CORBUSIER  
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HERBIN  
KANDINSKY  
MORTENSEN  
SOPHIE TAEUBER-ARP  
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RES ET SIGNA

Vernissage 27 Février 1961

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PICASSO

ALECHINSKY  
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Standing Figure in Costume. Brownish clay. 9 inches tall. Remojadas, Vera Cruz, Mexico.



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PAINTINGS

**EDWARD COUNTEY:** January 24—February 11, 1961  
COLLAGE

**JAN GELB:** February 14—March 4, 1961  
DRAWINGS

**SKALING:** March 7—31, 1961  
SCULPTURE

**GILLIAN JAGGER:** April 4—22, 1961  
PAINTINGS

**MAURICE DOUEK:** April 25—May 13, 1961  
PAINTINGS

**AMY JONES:** May 16—June 3, 1961  
PAINTINGS

**REVIEW—GROUP:** June 6—30, 1961

## GALERIE COARD

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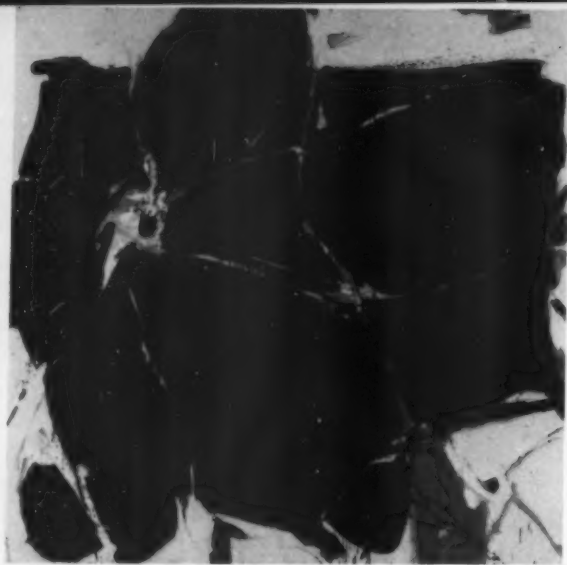
## RASMUSSEN

œuvres récentes

du 18 janvier 1961 au 3 février

georges noel  
beauford-delaney  
rene lacht  
zoltan kemeny  
joseph syma  
jean rezvol  
ger lataster

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**Stankiewicz**

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**Noland**

**Louis**

**Parker**

**Joan Mitchell**

**Dubuffet**

**Arp**

**Giacometti**

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8 rue de l'Ancienne Comédie, Paris, dan: 17-00

Peintures: **CARRADE, CHAMINADE, JOUSSELIN, MAREZ-DARLEY, POLIAKOFF, REZVANI, VIRILIO**

Sculptures: **Irène ZACK**

Vernissage le mercredi 14 décembre 1960  
jusqu'au 7 janvier 1961

**Galerie**  
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Vernissage  
3 janvier—jusqu'au 31

Catalogue illustré des

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new york 22

balthus dubuffet giacometti  
butler marini macIver saura  
rivera miro riopelle millares  
roszak le corbusier

## 20th Century European and American Art

Appel  
Delaunay  
Dubuffet  
Gris  
Jorn  
Kupka  
Léger  
Masson  
Nicholson  
Pascin  
Picasso

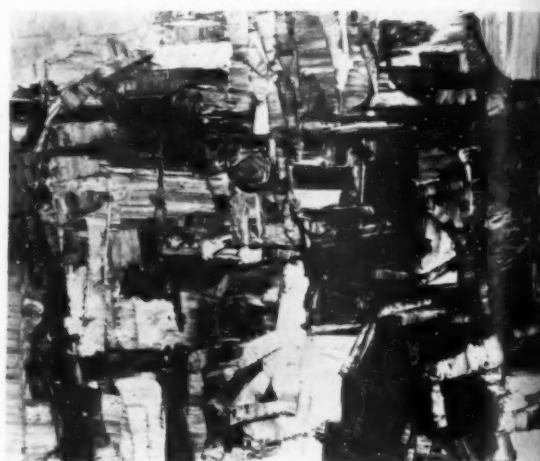
Riopelle  
Schwitters  
  
Baziotes  
Dzubas  
Gorky  
Kline  
Marca-Relli  
Motherwell  
Pollock  
Vicente

### sculpture

Calder  
César  
Dalwood  
Dubuffet  
Giacometti  
Metcalf  
Takis

**ROBERT ELKON** 155 EAST 77 - NEW YORK 21

By appointment TR 9-7201 Cable: Robelkon



Riopelle: 1959 Unitled

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Jan. 17  
to  
Feb. 1

Next: Larry Rivers, new paintings

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# KUPKA

PAINTINGS

1908-1923

JAN. 9 - FEB. 18, 1961

ROYAL S. MARKS

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Paris VIe

Dan: 17-89



Paysage

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du 7 au 25 février 1961

First

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Alla

DRAWINGS by ARSHILE GORKY. OCTOBER 1959



**Albers Baziotes Gottlieb Motherwell\***  
**Gorky Guston Kline deKooning Rothko**  
\*Next exhibition  
**Sidney Janis Gallery 15 East 57 NY**

Thru February

First one-man exhibition in New York

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(Guggenheim International Candidate)



Allan Stone 18 East 82nd Street New York New York

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Paris 7  
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février 1961

Kandinsky  
Aquarelles de 1910 à 1930

# KANDINSKY



**ICA**  
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Haller: Borderline Image VI, 1960. D. 39 1/2"

WOLFGANG

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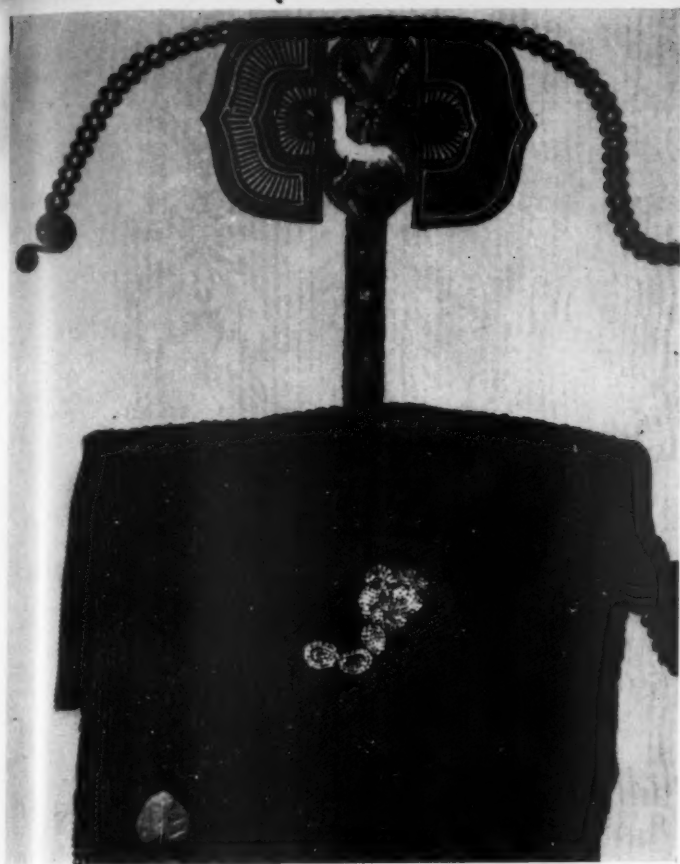


Holleggha: Painting 1960

OPENING JANUARY 11, 1961

INSTITUTE OF CONTEMPORARY ARTS  
17, DOVER STREET  
LONDON

Via S



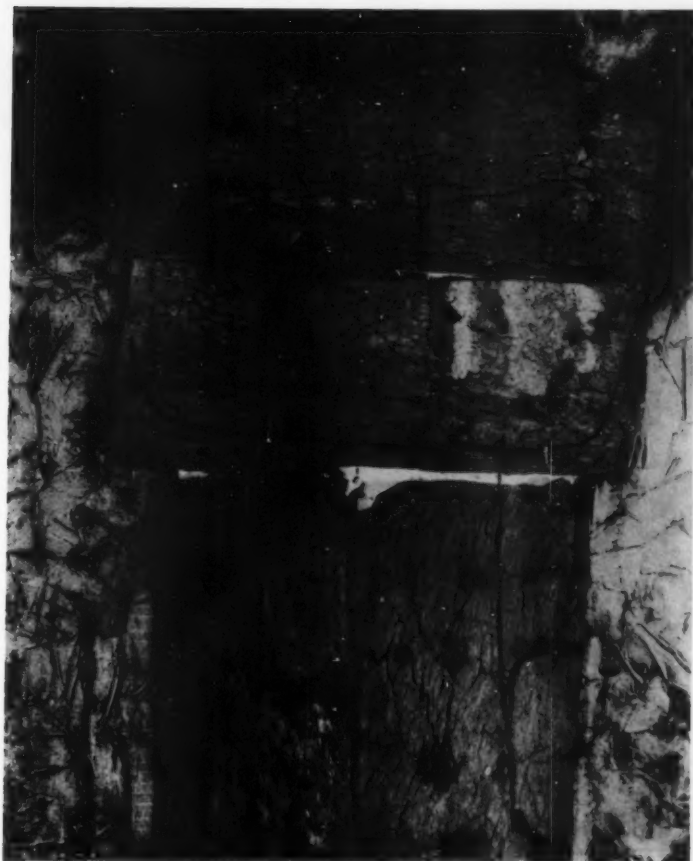
Baj: Silvia, femme énigmatique, 1960

# BAJ, CRIPPA PICABIA

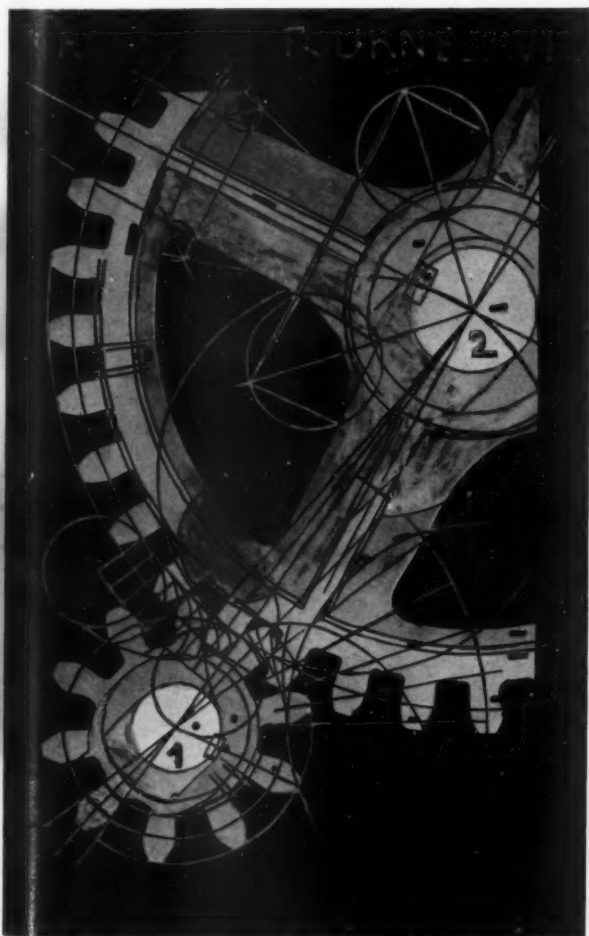
en exclusivité:

**Janco Cavalli Del Pezzo Persico**

Crippa: Personnage, 1960



Picabia: Machine tournez-vite, 1918



en permanence:

**Dangelo, Duncan, Francese,  
Laloy, Lam, Lebel, Ph. Martin,  
Alberto Martini, Matta, Dova,  
E. L.T. Mesens, Sironi, Tancredi**

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milan**



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# Galerie Handschin

en exclusivité:

## MATTIA MORENI

expositions:

**Otto Herbert HAJEK**

**janvier-février**

**Kimber Smith**

**février-mars**

**Brüning**

**mars-avril**

en permanence:

**Sam Francis Riopelle Kline Sonderborg**

**Somaini Burri**

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4. Via Brera, Milano  
tel. 862-821

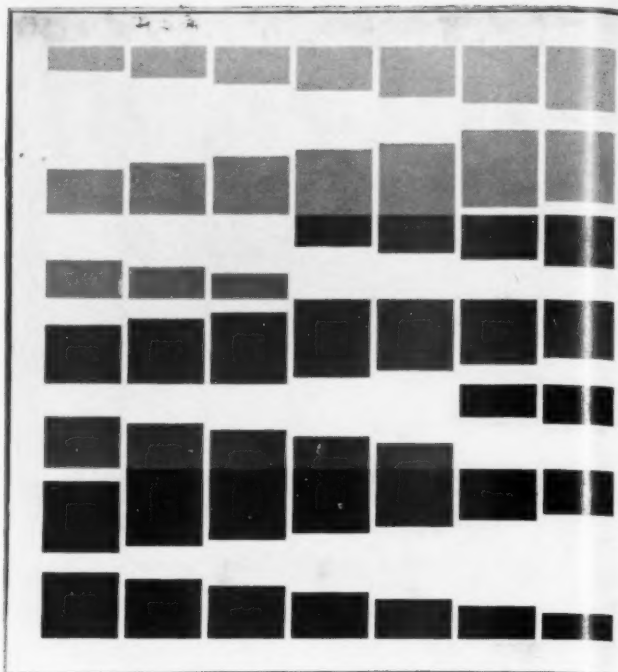
Germany: Galerie 22  
Kaiserstrasse 22  
Düsseldorf  
tel. 447-739

England: Hanover Gallery  
32a St. George Street  
London W. 1.  
Mayfair 02-96

Switzerland: Galerie Benador  
10 Corraterie  
Geneva  
tel. 25-64-71

United States: Alexandre Iolas  
123 East 55 Street,  
New York 22  
Plaza 5-6778

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Exhibition January 13–February 8

**Verena Loewensberg**

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Volume IV/10  
December 31, 1960

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## INDEX

COVER: Our cover this month was made for us by the distinguished American painter Adolph Gottlieb, through the courtesy of the Sidney Janis Gallery, New York, where Gottlieb's recent work was shown during the month of November (see pages 26—27).

### ARTICLES

New York Letter, by Irving Hershel Sandler	22
The Innocence of Jean Arp, by Hilton Kramer	32
On Hans Richter, by Friedrich Bayl	34
Egon Schiele, by Peter Selz	39
Nipponjin no Te: the Hands of the Japanese, by Bernard Childs	42
Tápies, by Juan-Eduardo Cirlot	45
London Letter, by Lawrence Alloway	50
Les Sources du XXe Siècle, et Lettre de Paris de Françoise Choay	53

### ILLUSTRATIONS

The Guggenheim International Award 1960	29
Nigerian Tribal Art	48
The Splendid Century	49
Exhibitions Here and There	62

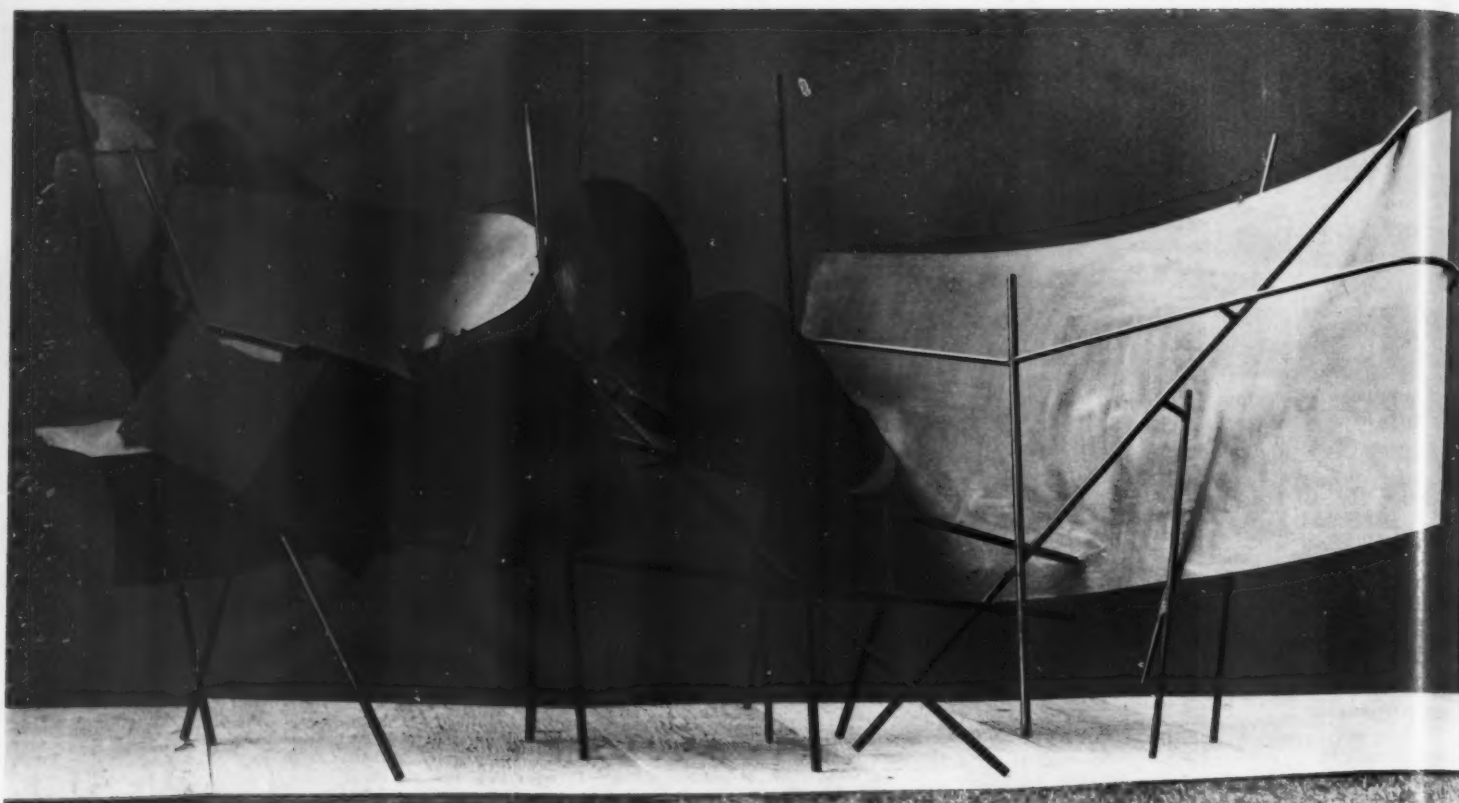
AUCTIONS	70
----------	----

ART BOOKS	71
-----------	----

INTERNATIONAL EXHIBITION CALENDAR	74
-----------------------------------	----

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Reuben Nakian: Mars and Venus. Steel. 13 feet long, 7 feet high, 6 feet deep. (Egan Gallery, New York.)

## New York Letter

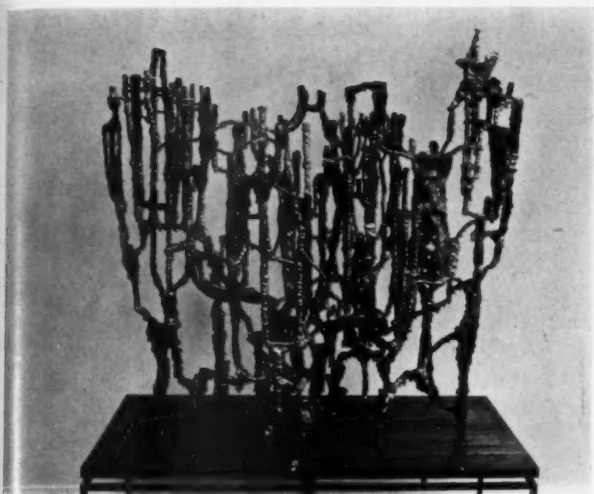
Irving Hershel Sandler

Sculpture takes the spotlight on the New York art scene, and judging from the quality of a good deal of the work shown will probably remain there for some time to come. The day seems to be past when one prominent metal worker felt that he had to make the gesture of leaving the room whenever anyone spoke of "painting" and "art" as synonymous, or when a painter-wit could talk of "sculpture and pottery" even mock-seriously. A stimulating New Sculpture Group opened the season at the Stable Gallery. The optimistic expectations aroused by this survey have been amply realized in the raft of one-man shows which followed. As significant as the vitality and originality of much of current sculpture is the diversity of mediums, ranging from huge constructions composed of entire beams from destroyed buildings to the most exquisitely modeled plaster pieces. It was supposed not so long ago that the avant-garde manner in American sculpture was welded metal construction. This is no longer so (if it ever was), and some of the most significant works to be seen today are carved from wood and stone or are cast in bronze. The increasing inability to pin sculpture down is the surest sign that it has come of age, that individual artists are transcending material classifications.

Reuben Nakian, America's most brilliant modeler, turned to metal construction in 1955; the exhibition of his epic "The Rape of Lucrece" (12' x 13') was one of the art events of 1958. He now offers (at the Egan Gallery) two monumental companion pieces and a group of new plaster and terra cotta plaques ("Rock Drawings") and free-standing figures of Europa astride the bull on their "Voyage to Crete" (his favorite subject). Nakian's modeling is distinguished by its virtuoso draftsmanship—the swift, searching incision that slices out a breast or a thigh, set off against baroque surfaces—subtle indentations and protrusions, savage gouges. These elements are translated into massive overlapping black sheets of steel in "Mars and Venus" (one of a projected series to be titled "The Banquet of the Gods"), a concave wall, 7' high, 13' long and 6' deep. The majestic figures that sprawl on a rectangular couch are floated on and enmeshed in a net of interlocking pipes. Warm shadows, lurking in suggestive hollows, and generously curved planes convey

the sense of the voluptuous Venus; the brittle jagged edges of the forms, the presence of Mars. The open sexuality in this work, its sybaritic romanticism, is restrained by the precision of line, chiaroscuro and the smoothness of the surfaces—shades of Ingres. The transmutation of flesh into armour plate has its ironic aspects, but Nakian's nudes are alive and lusty, intimate, hard and elegant. His Venus might be the bawdy New Yorker in the World War II ditty who "got a pair of hips just like two battleships". Nakian's is a sensibility preoccupied with the continuity of sculpture and immersed in classical antiquity expressing itself in contemporary terms.

Unlike Nakian who prefers to work with precise shapes, Ibram Lassaw discovers his images in the act of welding. In constructions of the early 1950's, he incrusts wire scaffoldings of open cubes with molten metal drops, enveloping a Neo-Plastic structure with a biomorphic imagery that has its origins in Miró and Arp. These sculptures suggest the mutual interrelatedness of all phenomena, the underlying design of the spiral nebulae, cities, flowers, people or atoms. In recent pieces at the Kootz Gallery, Lassaw develops both the rational and the instinctual tendencies in his work, but the latter tend to dominate. His constructions are increasingly varied, evincing more of the multiplicity found in nature. "Eden Now", a bronze candelabrum-tree, branches out from a slender base, its fluent linear progressions punctuated by red and black pods. In "Sea Changes", a dense aerated forest, mazes of fragile tendrils are set off against fat individuated trunks and bulbous nodules. The visceral forms in "North Wind", composed of crushed and twisted copper sheets become solid blocks in "Variations 2"; bushes are transformed into fanciful skyscrapers. Lassaw has always incorporated colour into his sculptures; in current work, greys, reds, silvers, rusts, golds, blacks and bronzes, produced by diverse metals treated with acids, salts and alkalis, are used more freely and confidently than before. Despite the allusions to specific landscape and plant configurations in the late pieces, they remain improvisations in space, new organisms formed in a spontaneous process of creation like that of nature.



Abram Lassaw: *Sea Changes*. 1960. Bronze.  $31\frac{1}{2} \times 31\frac{1}{2} \times 21$  inches. (Rootz Gallery, New York.)



Agostini: *Wastepaper*. 1959. Plaster. 18 inches high. (Stephen Radich Gallery, New York.)

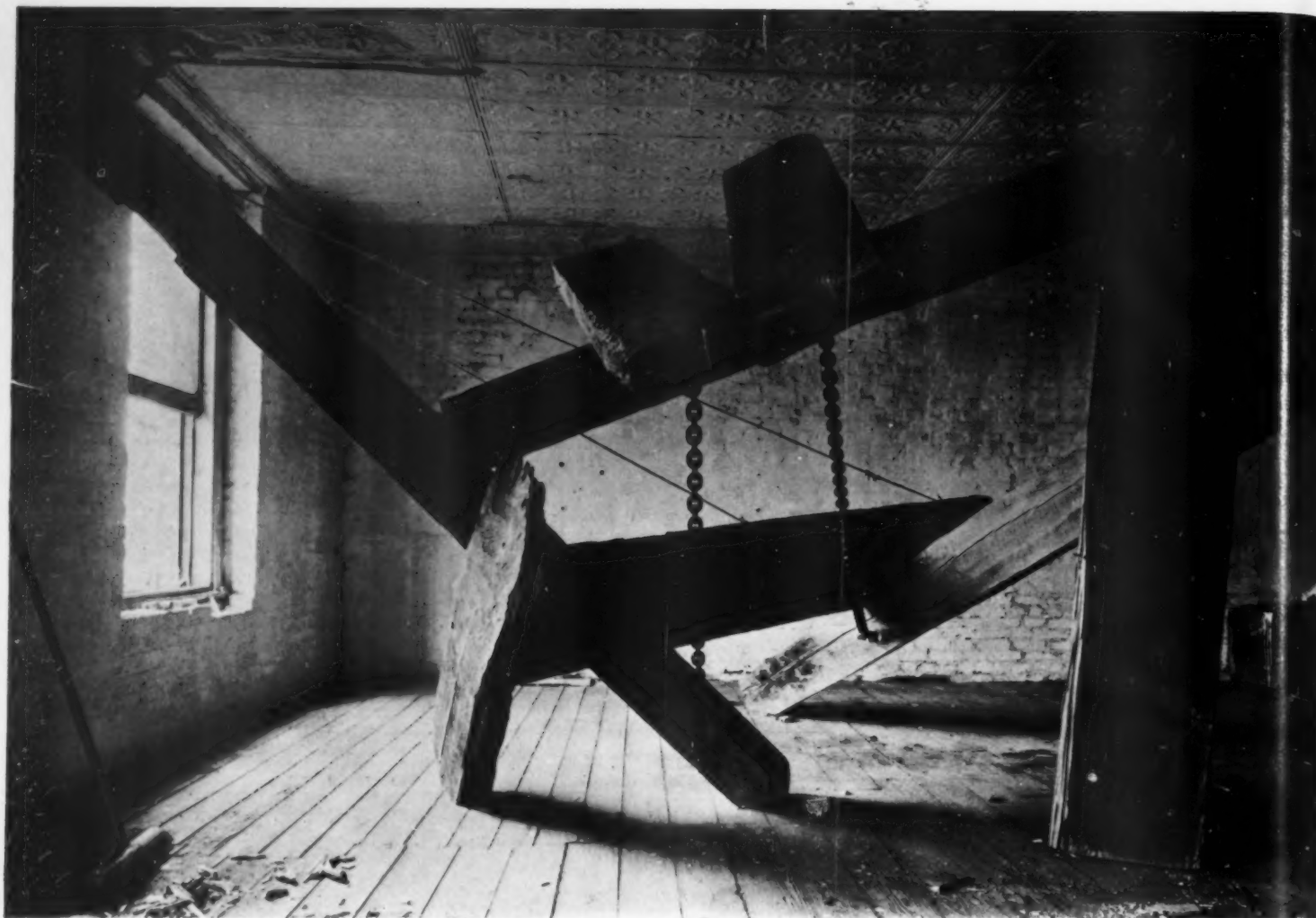


Agostini: *Moonlight (Two Parts)*. 1960. Plaster. Table I:  $23\frac{3}{4} \times 12$  inches. Table II:  $10 \times 8$  inches. (Stephen Radich, New York.)



Agostini: *The Walk*. 1960. Plaster.  $23\frac{3}{4}$  inches high. (Stephen Radich, New York.)

In recent sculptures at the Radich Gallery, Peter Agostini pours plaster into molds of crumpled tin and plastic sheets. The skill in casting these works is astonishing—to impress both sides of a paper thin form, it must be turned the instant before the plaster solidifies. Agostini insists on controlling the development of his pieces, but the variation between the shape of the mold and of the cast is crucial to him. He does not rework his sculptures once they have hardened—they remain immediate and fresh—but judges them for their truth of gesture and quality of surprise, accepting or destroying them. Harold Rosenberg recently wrote: "In this century, every major work of art, whether pictorial or not, is charged—the word is Ezra Pound's—with allusion: to things or events, read, dreamed or half-remembered, but, above all, to high points in the history of its medium." Most of Agostini's pieces are reminiscent of horses or figures in previous works—specters of specters. They also refer to objects in his environment that fascinate him—wastepaper, for example, at once commonplace, universal, intimate and impersonal. However, Agostini differs from the Neo-Dadas in that he does not incorporate junk in its original state, nor does he emphasize it as such. He presents familiar objects out of context, transforming them so completely that they become no-subjects. Wastepaper in solid plaster becomes a satiny iceberg whose creased surfaces trap diverse light effects. "Clothes-line" is so real that it becomes a parody of itself, an abstraction. Attention is forced to the vitality of surface and to the play of light and shadow in crevice and fold—to "high points in the history of... medium". The crinkled, glossy smooth and plaited surfaces in Agostini's sculptures are as delicate as the drapery in old masterpieces, fragments of which they call to mind. "The Door" with its bas relief of rags, a cracked bulb and dividers from egg crates is most fitting as a tenement entry, but it is as lavish as any cathedral portal.



Mark di Suvero: Hankchampion. (Courtesy The Green Gallery, New York.)

Mark di Suvero is one of the liveliest young talents—he is twenty-seven years old—to appear on the New York art scene. His room-size sculptures at the Green Gallery—"Barrell" is 16' long—are constructed from the guts of demolished buildings—beams, at times a foot thick, steel cables, chains and rope. The blackened and cracked wood surfaces, studded with rusted nails, screws and bolts, and hacked with an axe, retain the roughness of the wrecked state in which they were found. The timbers are joined to form aggressive jutting angles that further emphasize the image of brute strength. The power and rawness of these pieces relate them to Abstract-Expressionist painting. Di Suvero's monumental works—sculpture turned into architecture—insist on being seen in social terms. They become the cry of vengeance on the part of detritus that refuses to be relegated to the rubbish heap, of the displaced artist, the last individualist, against the square, faceless monotony of concrete, steel and glass boxes that pass for modern architecture and the mass-men that inhabit them. These constructions can also be seen as hands clenched in anguish and protest—the barrel in "Barrell" might be a swollen thumb that can never be manicured. They are a challenge to the formal banality of what New York is becoming. The dynamism in them is contained in an intricate structure of interpenetrating, tilting planes, mass and void, a structure so solid as to make these savage works seem classic.

José de Rivera integrates space, time and light in his Constructivist sculptures at the Borgenicht Gallery. By eliminating arcs from an initial design of intersecting circles and ovals, he creates unbroken, sinuous loops that at times resemble Möbius strips. The mechanical rotation of these works accentuates the linear movement. The light which flows along the highly polished surfaces makes them liquid; stainless steel swells and ebbs like quicksilver. De Rivera probes the line where art and engineering meet in his rigidly disciplined pieces. Their effect is breath-taking, like going for a roller-coaster ride in some future industrial utopia.

Israel Levitan (at the Barone Gallery) carves massive volumes that seem to have grown out of vertical wood blocks. Organic shapes that suggest figures or plants sprout into and grip each other as they rise in stately rhythms. His works occasionally evoke architectural images as the tough geometric underpinning makes itself felt. These virile, gentle pieces are Levitan's best yet.

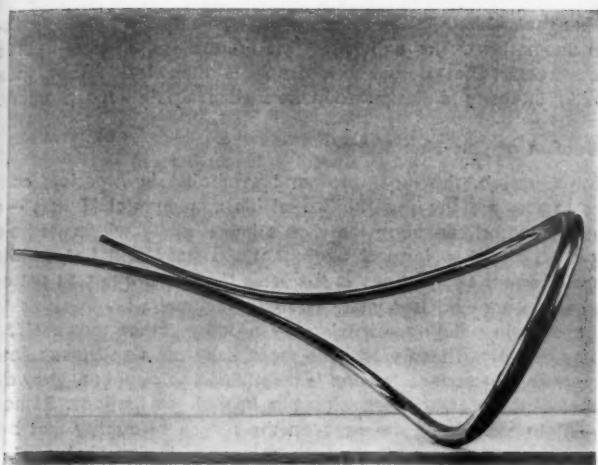
Dorothy Dehner (at the Willard Gallery) finds her themes in primitive totems, idols and ritual masks which she recreates in sculpture that is a mixture of calligraphy and architecture. The design of small rectangular and pointed elements in her elongated abstractions, beautifully cast in bronze by the lost wax process, is dictated by a passionate faith in the power of incantation. They tap an unconscious stratum where such beliefs are hidden.

Rhys Caparn concentrates on landscape in recent reliefs and free-standing bronzes at the Meltzer Gallery. The forms in her segmented pieces are abstract without losing their sense of specific hills, rocks and trees. Caparn's small sculptures are tactile and intimate even though they are of distant panoramic scenes.

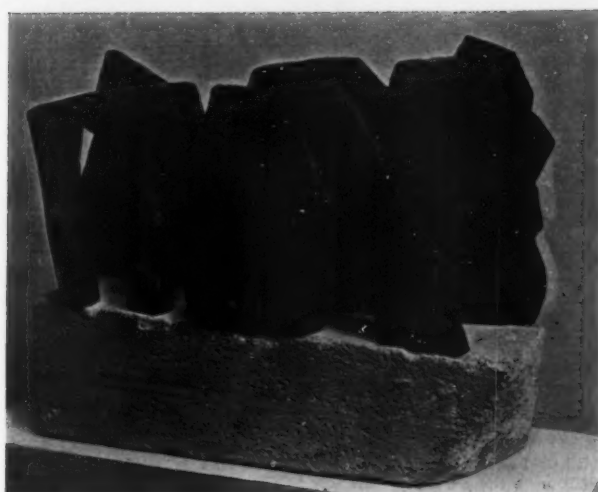
In welded steel constructions by Richard Hunt at the Alan Gallery, linear elements support or snake away from gnarled complexes of interlocking machine parts. The winding heavy metal wires do not enclose space but probe into it like tentacles or antennae. Hunt is a promising young artist with a flair for metal work; his biomorphic images are inventive and individual.

Paul Granlund (at the Frumkin Gallery) models contorted, catatonic figures—a stooped man on one leg is a favorite pose—that seem to symbolize spiritual states similar to those achieved by mystics who mortify the flesh.

Ann Arnold's carved wood animals at the Tanager Gallery are fresh and charming—one can hardly resist petting a delightfully stolid dog. She has a fine sculptural sensibility; her pieces are witty and sophisticated, yet they have the naive vigor and seriousness of primitive art.



José de Rivera: Construction No. 72. 1960. CNS welded sheet. 80" long, 22" high, 36" wide. (Grace Borgenicht Gallery, New York.)



Rhys Caparn: The Road Back. 1959-60. Bronze. 11 inches high. (Meltzer Gallery, New York.)



Israel Levitan: Cantata. Wood sculpture. (Barone Gallery, New York.)



Paul Granlund: Transfluent Figure. 1959. Bronze. 11 inches high. (Allan Frumkin Gallery, New York.)



Dorothy Dehner: Mask...fragment of the Sun. 1959. Bronze, cire perdue. 17 x 14 x 3 inches. (Willard Gallery, New York.)

#### Some Figurative Artists

Advanced New York artists have remained indifferent to the figuration vs. abstraction controversy that continues to rage about them. Leading Abstract-Expressionists such as de Kooning, as well as Pollock, have worked unreservedly in both modes. This anti-programmatic attitude is best summed up in a statement by Jack Tworckov: "Abstract-Expressionism... has no rules, no specific character, attitude or face. It does not even exclude the use of representation or geometry. It merely claims to be able to do without them." The question, however, is raised repeatedly by a group of so-called New Humanist artists and critics who issue frequent irrational polemics about the irrationality of abstract art. One such writer, Selden Rodman, has organized a show called "The Insiders" at the Cober and the Landry Galleries. He claims that the choice of sick, maimed, rejected and isolated subjects on the part of the artists he has selected is "dictated not by morbidity but by compassion", but one is hard put to find compassion in the grotesquery of Landuyt, the brutality of Lebrun, the vulgarity of Bratby or the horror chambers of Bacon.

Such New Humanist exhibitions usually exclude a group of representational artists including Porter, de Niro, Bell, Katz, Blaine, Burckhardt, Dodd, who are close to the Abstract-Expressionists. Ironically, both groups are more optimistic in outlook than those artists that Rodman admires. Rather than calling "attention to the unspeakable degradation of the individual", a Porter or a Katz asserts his individuality. They have the courage to be concerned with painting and do not need to find justifications in remote literary formulas about "the human condition" (that seem invariably to result in contrived, "modernistic" semi-abstractions). These figurative artists are prone to paint frankly realistic pictures because they can be more direct if they do. However, most have reacted against the rawness of much of recent Abstract-Expressionism and their works in general are lyrical, intimate, circumspect and sophisticated.



Fairfield Porter: *The First of May*, 1960. Oil on canvas. 60 x 72 inches. (Tibor de Nagy Gallery, New York.)

The canvases of Fairfield Porter at the de Nagy Gallery are excellent examples of this tendency. He delights in painting airy Long Island scenes and portraits of his family and friends as he sees them, which means that he is primarily interested in a way of seeing. Porter distorts only in that he simplifies his images in order to catch a certain quality of light that makes his colours blond and personal. His works are relaxed yet restrained, warm yet detached. Peculiar incongruities—a white porch in the lower right of "The First of May", an overly heavy sky or an intentional detail of awkward drawing or off-colour—produce subtle shocks that prevent his pictures from becoming ingratiating.



Robert de Niro: *Still Life with Mirror and Chair*, 1960. Oil. 1960. (Zabriskie Gallery, New York.)

Robert de Niro (at the Zabriskie Gallery) who studied at the Hans Hofmann School with an entire generation of young Abstract-Expressionists, leaned to Matisse rather than to Picasso. The influence of the Parisian hedonist still persists in his work, but de Niro's painting is looser; his colours rawer, less sensuous, more impulsive. Colour and line cue one another but evolve independently. The black contour eludes as much as it contains a colour which similarly gropes for its own form. Like Action Paintings, these canvases manifest their process of becoming, and even when finished remain open. De Niro's pictures are both handsome and oppressive; the plaster head that presides over most of his still-lives has an ominous presence that makes one uncomfortable.

Elmer Bischoff, Richard Diebenkorn and David Park (at the Staempfli Gallery), the California triumverate who turned from abstraction to figuration, are not involved in Rodman-type monsterism, preferring to paint romantic, healthy, out-of-doors, figures in Western landscape settings. Unlike the New York artists discussed above, they have been attracted by the looseness and crudeness of Action-Painting which they use to realize their imagery. Park, the leader of the group who died on September 20, 1960 (the show is a tribute to him) develops this kind of metaphor most thoroughly. His giant, sun-drenched bathers at one with nature are broadly painted in meaty swaths of Fauve colour. Diebenkorn is more involved with geometric design than is Park. Wide-open spaces are translated into colour expanses that affect the moods of his subjects; they are somewhat lonely and introspective. The atmospheric canvases

of Bischoff, the least adventurous of the three, are hedonistic and pleasing.

Nathan Oliveira's pictures at the Alan Gallery are a pastiche of New-Images-of-Man, Action Painting, California Realism and Renaissance mannerisms. The anguish of his featureless, shadow-figures placed against flat colour backdrops is theatrical rather than dramatic; intensity is dissipated in the slick manipulation of pigment.

#### A Selection of One-Man Shows

Adolph Gottlieb, the most profound symbolist in America, continues to explore the possibilities of his monumental "bursts"—a centrally located sun-moon that floats immaterially within its halo suspended above a jagged earth that sits hard and flat on the surface. Current abstractions at the Janis Gallery are not as pat as the ones he showed last year. Gottlieb resubmits his symbols to their source in painting, evolving them anew rather than making pictures of them. These works are more impetuous and immediate than before, but surface tension is maintained throughout. They do not assault the viewer or envelop him in their emanations. Rather, they enjoin a dramatic dialogue on the nature of duality that becomes increasingly complicated the more one looks. "Balance", a horizontal canvas in which a red orb rimmed in orange hovers over a black calligraphic is one of Gottlieb's most magnificent works.



Adolph Gottlieb: *Green Expanding*, 1960. Oil. 72 x 60 inches. (Sidney Janis Gallery, New York.)



Gottlieb: *Dialogue II*, 1960. Oil. 66 x 132 inches. (Sidney Janis Gallery.)

Lee Krasner's mural-size pictures at the Wise Gallery have been influenced by those of Jackson Pollock, but she has arrived at individual images. In one group, abstract symbols and anatomical segments emerge from all-over labyrinths of vigorous whipped brown and white lines. Cryptic eyes that stare out from several of her works evoke a variety of mythological and psychological allusions. They might be the eye of God, the evil eye, the eye of the hurricane, the artist's eye, the inner eye. In "The Gate", the symbols are abbreviated into fleshy staccato stabs and showers of sparks. One senses the struggle Krasner had with this dense canvas; it is the most impressive in her show.

The expansive, amorphous films of luminous colour in Carl Holty's paintings at the Graham Gallery are a fusion of geometric shapes in earlier abstractions with simplified tree and cloud forms, dissolved in an indefinable atmosphere. It is this aura that gently transports the viewer into a quiet state where its mystery can be contemplated. "Scotch Mist" with its slow moving grey and blue drifts is Holty's most beautiful canvas.

In recent pictures by Joseph Stefanelli at the Poindexter Gallery, figures, erotic calligraphy, landscape elements and studio furniture are melted together in the spontaneous act of painting. In "At Porta Margherita", an enigmatic black hourglass silhouette might be a tree or a statuette on a table or an abstract shape. To achieve this openness and multiplicity, he uses semi-transparent washes of low-keyed, diaphanous colour. Stefanelli is one of the most painterly of New York artists; his new works are more ambiguous than before and more evocative.

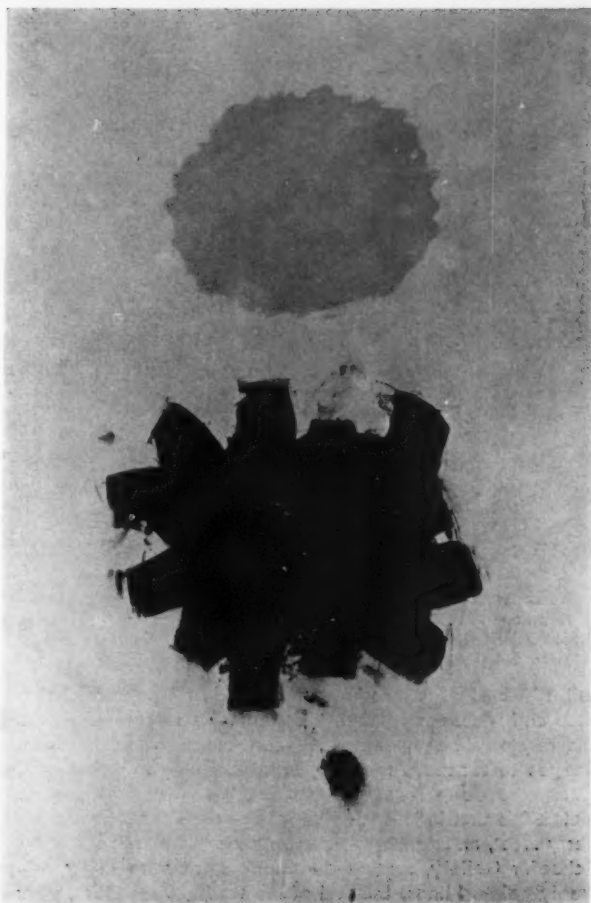
William Ronald has been groping towards an hieratic content for several years. In his present work at the Kootz Gallery, he succeeds in bringing deeply submerged symbols to the surface. Irregular square or circular forms bordered with rectangles of alternating hues are awkwardly drawn; the colour is raw and acid. The centrally located images retain murky traces of the depths from which they have come. Ronald's geometric shapes have figural references but basically they are ritual signs whose probably important and strangely familiar meanings have been forgotten.



Lee Krasner: *The Gate*. 1959-60. 7 feet 8 inches  $\times$  12 feet 2 inches. (Howard Wise Gallery, New York.)



Stefanelli: *Via Vantaggia, P. M.* 1960. Oil. 68  $\times$  51 1/4 inches. (Poindexter Gallery, New York.)



Gottlieb: *Soft Blue—Soft Black*. 1960. Oil. 90  $\times$  60 inches. (Sidney Janis Gallery.)



Gottlieb: *Emerging*. 1960. Oil. 72  $\times$  48 inches. (Sidney Janis Gallery.)



William Ronald: Arrival No. 4. 1960. Oil. 50 x 50 inches.  
(Kootz Gallery, New York.)

Julius Hatofsky's undulating black and grey forms licked by oranges, reds and whites suggest a forest fire or a blast furnace, a fog over the city or a heavy smog, all seen from within. They also evoke images of sensuous reclining female figures in states of drugged sleep, too deep for dreaming. This show at the Egan Gallery is Hatofsky's first in New York; his works are emotional and moving. Terry Frost, an English artist in a handsome New York debut at the Schaefer Gallery, softens geometric grids with thinly dripped or freely painted lines. Several of the works, "June 1959", for example, consisting of dense, dark, organic shapes are somewhat ponderous, but most of the others are buoyant, deft and elegant.

Horia Damian (Michel Warren Gallery) builds up delicate slabs in earlier canvases into patterns of impasto buttons and streaks that in some of his works call to mind mystical galaxies; in others, Art Brut animals. These new works are mannered too much after Fauvism and Dubuffet; Damian has lost the individual touch he had in the past.

#### Nineteenth Century Trio

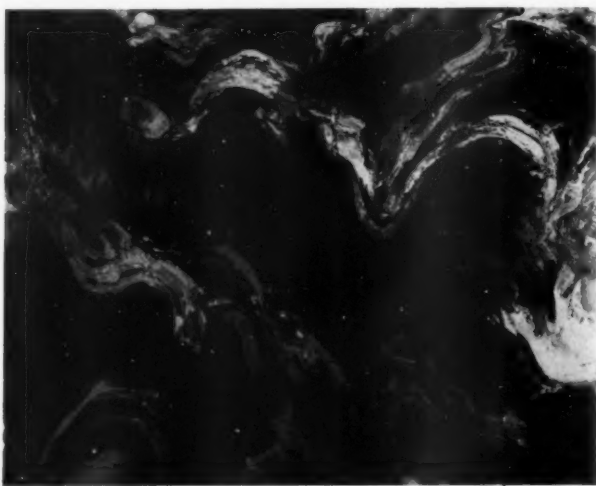
Turner, Whistler and Morisot exhibitions at the Gerson, Knoedler and Wildenstein Galleries respectively are particularly opportune, coming as they do so soon after the large Monet show at the Museum of Modern Art last spring and at a time when the pictorial ideas of the Impressionists are interesting an increasing number of New York artists. J. M. W. Turner has his first major display of watercolours and drawings in America. His evolution from a nineteenth century period romantic to a nature visionary is concisely summarized in the transition from meticulous, early architectural studies through picturesque landscapes to late paintings of the drama of light. Turner's concern with the all pervading quality of atmosphere anticipated the Impressionists, but he was involved more with ecstasy than with science. In the late majestic pictures, he captures volatile nuances of light by superimposing translucent washes on one another with a virtuosity that is dazzling. One looks through what appears to be infinite films of shifting colour light into panoramas so immense and radiant as to make one marvel at how he could have encompassed spaces so vast in his tiny formats. All of these works are beautiful, but "Wave" (probably 1800—1805) and "Dazio Grande" (1841—1845) are the most incredible.

The James McNeill Whistler retrospective, the most comprehensive to be held in more than half a century, is a disappointing affair. Lacking a passionate organizing principle, his works appear pallid when compared to those of his contemporaries—one thinks of the manly realism of Courbet or Eakins, the aristocratic detachment of Manet, the single-minded objectivity of Monet or even the fashionable bravura of Sargent. The delicate touch of Oriental art Whistler so admired and the precision of draftsmanship in Ingres whom he came increasingly to respect, are both missing. However, there is a feeling for close colour transitions and a certain dryness in his painting that is not uninteresting, and pictures such as "The Little White Girl", "The Fire Wheel" and a series of small late seascapes are engaging.

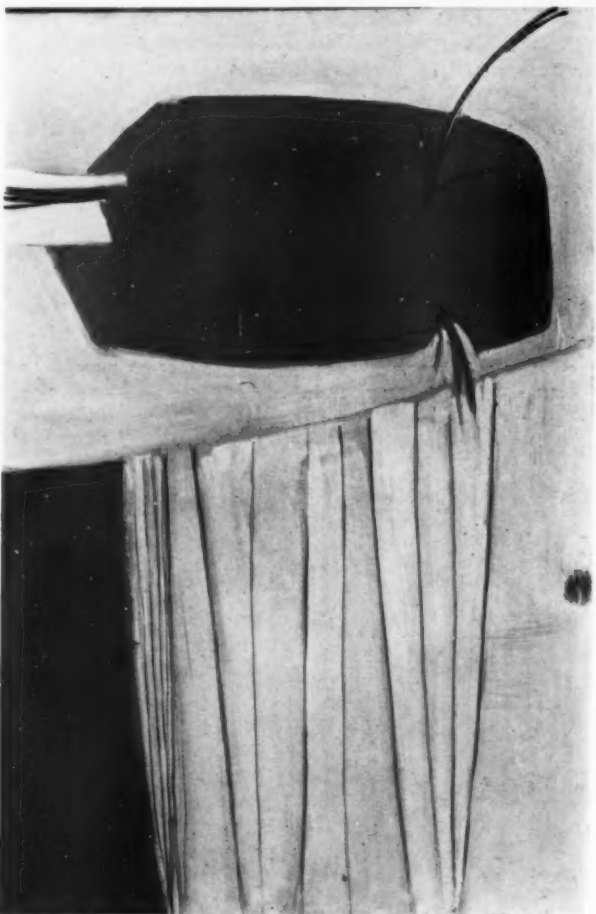
Sixty-nine paintings by Berthe Morisot are sentimental, but then sentimentality was her reality—the woman's world of home and sunlit gardens, placid and wholesome. Morisot understood Impressionism, yet her works are limp and superficial. Still, pictures such as "Jeune Femme au Miroir", 1876, and "Jeune Femme Assise", 1879, are charming.

#### Postscript

Despite the elaborate mechanics of selection, the Guggenheim International Award, 1960, exhibition was a dreary one. New Yorkers are by now so inured to the vagaries of international art juries that the choice of prize winners caused almost no comment although Karel Appel won over Franz Kline and Clyfford Still, both of whose pictures were outstanding. Other noteworthy works were by Pierre Soulages, Stuart Davis, Paul-Émile Borduas, Jean Paul Riopelle and K. R. H. Sonderborg.



Hatofsky: Northwest Painting. 1960. (Egan Gallery, New York.)



Terry Frost: Lemon Khaki and White. 1960. Oil. 76 x 49 inches.  
(Bertha Schaefer Gallery, New York.)

# The Guggenheim International Award 1960

A selection of candidate and award winning pictures



Pol Mara: Homage to James Ensor. 1959. Oil on canvas. 63 1/2 x 51 1/2 inches. (Belgium: National Section Candidate.)



Manabu Mabe: Bit of Light. 1958. Oil on canvas. 51 1/4 x 51 1/4 inches. (Brazil: National Section Candidate.)



Karel Appel: Woman with Ostrich. 1957. Oil on canvas. 51 1/4 x 63 1/4 in. Collection Stedelijk Museum, Amsterdam. (The Netherlands: National Section Award Winner, and Guggenheim International Award 1960.)



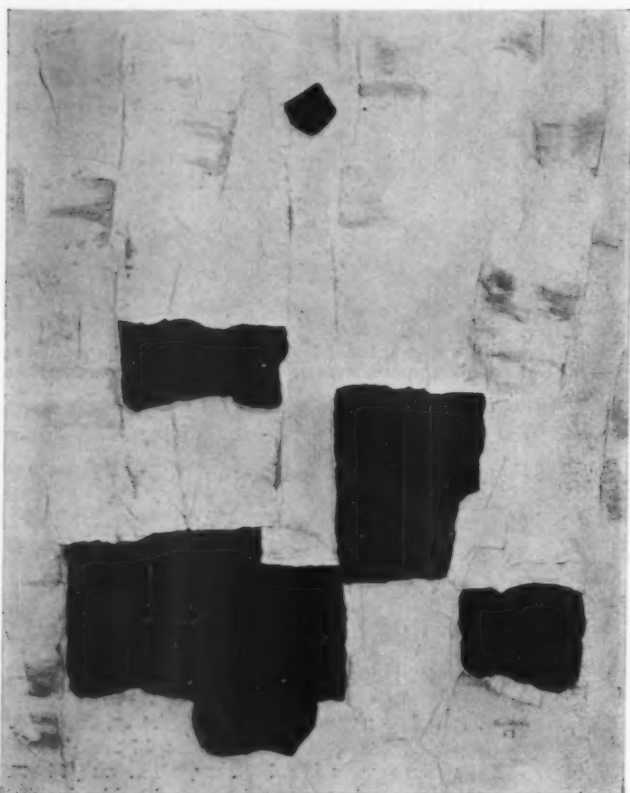
Waichi Tsutaka: The Infinite. 1960. Oil on burlap. 44 1/4 x 76 1/2 inches. Collection Tokutarô Yamamura, Nishinomiya-shi. (Japan: National Section Candidate.)



K.R.H. Sonderborg: Flying Thought. 1958. Tempera on paper mounted on canvas. 42 1/2 x 27 1/4 inches. Collection John Lefebvre, New York. (Germany: National Section Candidate.)



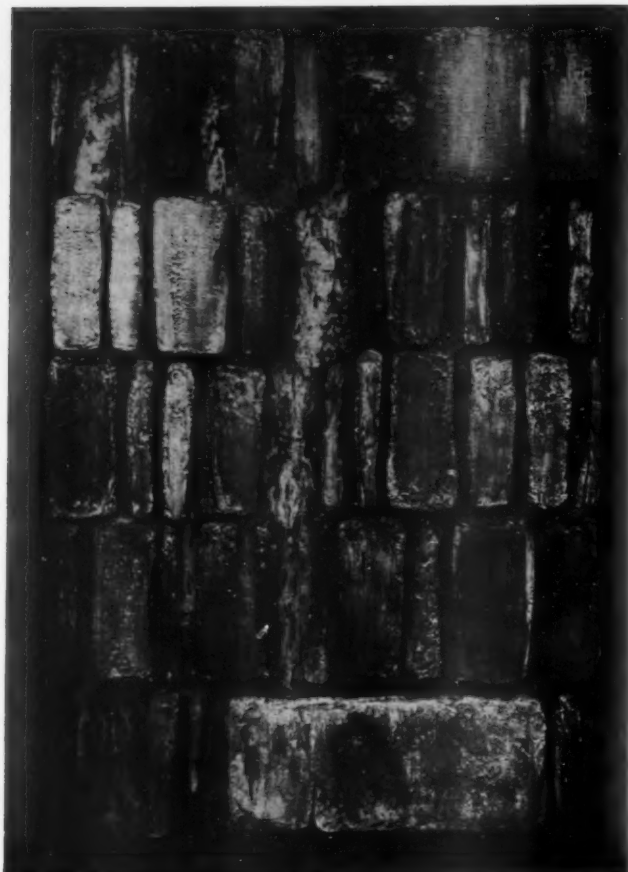
Franz Kline: 1940 New Year Wall, Night. Oil on board. 119 x 192 inches. Collection Sidney Janis Gallery, New York. (United States: National Section Candidate. Guggenheim International Award Honorable Mention.)



Paul-Emile Borduas: Black Star. 1957. Oil on canvas. 63 3/4 x 51 1/4 inches. Collection Montreal Museum of Fine Arts. (Canada: National Section Award Winner.)



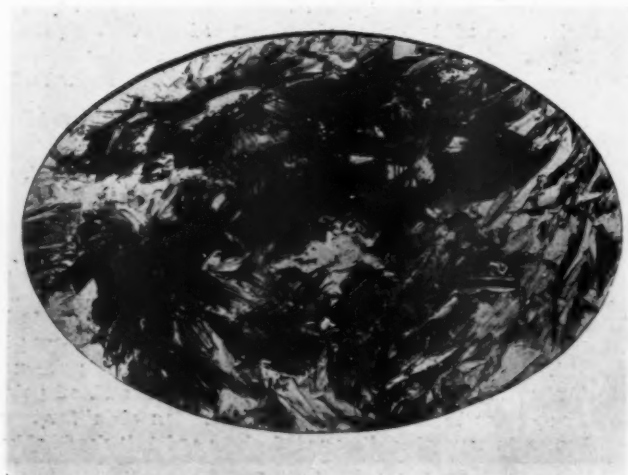
Georg Meistermann: Black. 1959. Oil on canvas. 59 x 88 1/2 inches. (Germany: National Section Candidate.)



Robert Mallary: Prison Yard. 1959. Composition stone on resin base. 81 1/2 x 57 1/4 inches. Collection Smith College Museum of Art, Northampton, Mass. (United States: National Section Candidate.)



Clyfford Still: 1957-D No. 1. Oil on canvas. 113 x 159 in. Collection Albright Art Gallery, Buffalo. Gift of Seymour H. Knox. (United States: National Section Candidate.)



Mattia Moreni: Clouds of Fire. 1957. Oil on canvas. 47 1/2 x 71 1/4 inches. Collection Efrem Tavoni, Bologna. (Italy: National Section Candidate.)



Pierre Soulages: Painting. March 14, 1960. Oil on canvas.  $79\frac{1}{2} \times 64\frac{1}{4}$  inches. (France: National Section Candidate.)



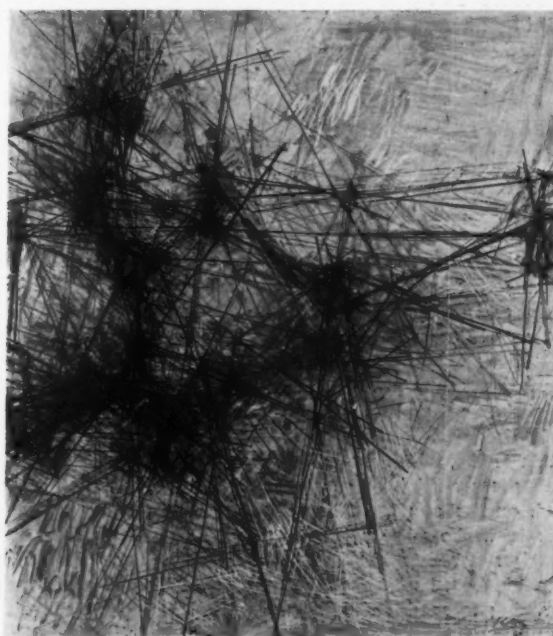
Ger Lataster: The Thirsty One. 1959. Oil on canvas.  $78\frac{1}{2} \times 78\frac{1}{2}$  inches. Collection Galerie Paul Facchetti, Paris. (The Netherlands: National Section Candidate.)



Varlin: Portrait of Dr. Blum, Patent Attorney. 1958. Oil on canvas.  $76\frac{1}{4} \times 58\frac{1}{2}$  inches. (Switzerland: National Section Award Winner.)



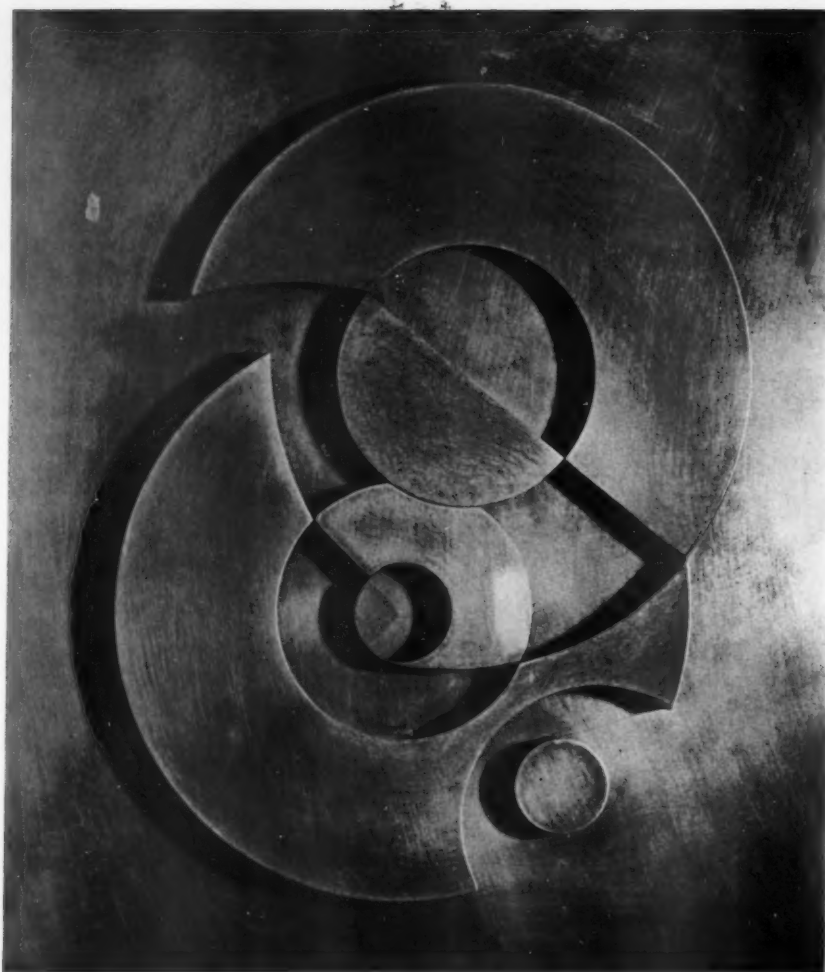
Lolo Pérsio: Composition. 1959. Oil on canvas.  $51\frac{1}{4} \times 34\frac{1}{4}$  inches. Collection Museum of Modern Art, Rio de Janeiro. (Brazil: National Section Candidate.)



Lenz Klotz: Let Us Not Anticipate. 1960. Oil on canvas.  $47\frac{1}{4} \times 41\frac{1}{4}$  inches. (Switzerland: National Section Candidate.)

## The Innocence of Jean Arp

Hilton Kramer



Jean Arp and Sophie Taeuber-Arp: Last Construction No. 4. 1942. Bronze relief executed by Jean Arp after a drawing by Sophie Taeuber-Arp. 12 3/4 x 10 3/4 inches. (All photographs courtesy Galerie Chalette, New York.)

Writing about the "Sacre du printemps" of Stravinsky, the late Jacques Rivière remarked that its originality consisted of its having done "without 'sauce'". "Here is an absolutely undiluted work", wrote Rivière. "Acid and hard, if you will, but its brilliancy has been tarnished by no juice; its contours have been reshaped and dulled by no culinary art. It is not a work with all the usual fiddle-faddle. Nothing is blurred, nothing diminished by shadows; there are no veils, no poetic blendings; there is no trace of atmosphere. The work is complete and unpolished; its parts have remained in a raw state; they have been given to us without anything to facilitate their digestion; everything here is straightforward, entire, clear, and rough."

This is the sort of critical praise we have grown used to, and Rivière's essay on "Le Sacre", written in 1913, is correctly regarded as a classic in the literature of the avant-garde. To do without "sauce"; to refuse the felicities of "culinary art"; to banish atmosphere and spurn every temptation to polish; to retain only what is raw and unequivocal—these are the tendencies we prize in all modernist art, and art itself strains under the obligation to remain interesting, subtle, complex, and meaningful, and yet nonetheless straightforward and rough-spoken in its essence. At the same time, we know this is not the whole story; we know that certain styles, certain artists, which we are not in the habit of judging less valuable or less crucial, do not partake of these qualities. Modernism, which on the one hand has redefined what is, and what is not, essential in the creation of a work of art, has on the other produced a number of artists who keep within its spirit and draw breath, so to speak, from its bracing climate but who have refused from the beginning to sacrifice their poetic instincts to its stern discipline. Often they are artists of great originality, but the claim they make on us is not on the grounds of originality alone. They are often artists possessed of a compelling personal fantasy, which they can

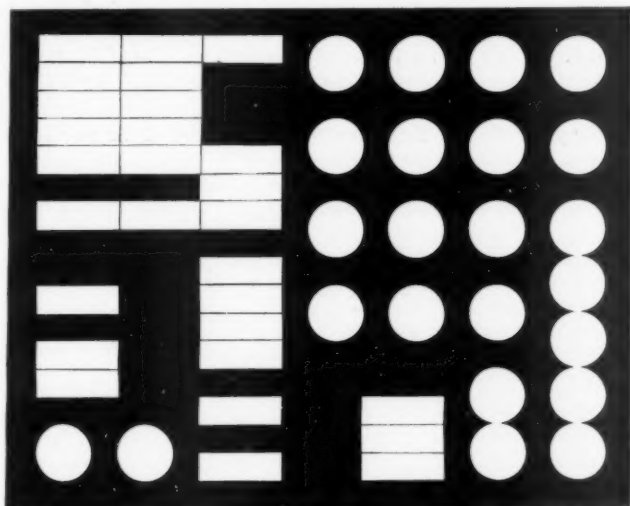
never make conform to the strictures of their more militant contemporaries; their role, in which they acquiesce with a happiness and an abandon not given to the single-minded, seems rather to keep open certain lines of communication between the pure and the impure. Such artists are quick to perceive that the "usual fiddle-faddle", as Rivière calls it, will no longer do; that the old methods will only blunt the precision of new emotions. And yet, in their hearts, they are not free to do away entirely with the despised "sauce". They rely, rather, on their instinct for poetry to fashion a subtler and more natural sauce; a sauce that will not call attention to itself; a sauce that will not seem like a sauce at all. They play a double game perhaps, but one that is forced upon them by their gift for personal fantasy and their clear grasp of what is possible—and what isn't—in the art of their time. Like all poets, they derive an unmistakable energy from the very incongruities which fill their minds and nourish their work.

Of all the modern artists who have played this double game, none has succeeded in quite the same spirit and with quite the same purity as Jean Arp. None has been less called to task by the disciplinarians of the modern movement. None has espoused so relaxed a reading of the modernist lesson while remaining wholly within the temper and pace of its momentum. Over the entire spirit of Arp's achievement there hovers a gentle and discriminating eroticism, an eroticism that is unashamed and coloured with delight and at the same time completely unscarred by the kind of irony and parody which in Miró and Picasso are used as vehicles for transmuting erotic images into workable pictorial ideas. There is nothing hard-boiled, nothing defensive or wise-cracking in Arp's imagery. We do not feel in it the aftermath of some profound psychic shock that has made it impossible, forever afterward, to make direct mention of erotic emotions without recourse to comic or vicious distortions.

Arp is not, I think, a very difficult or complicated artist. He is one of those rare sensibilities whose vision and style are not formed on the wounds of experience but on its felicities and fine discriminations. Not tragedy or irony, but a certain kind of silence is the face it turns on the world. It is a silence which seems at times almost feminine in its vulnerability, in its refusal of hard ideas and irrevocable commitments, and yet this silence seems to preserve a sense of life quite unlike that fear of experience we are apt to find in artists who have followed a similar course.

If one balks at using the word "organic" to describe this sense of life in Arp's work, it is because the word itself has come to pass for too many pieties and too many subterfuges, and not because it does not apply. Those gentle transformations of human anatomy seen in the light of erotic perfection—transformations which always have the most poetic and reciprocal commerce with the imagery of fully-laden clouds, ripe fruit, and other forms of nature in its burgeoning and life-giving moments—are indeed the essence of an organic poetry. Yet Arp does not insist on our having to take his art on this basis alone. He brings to it, especially in those white stone sculptures which are the high point of his poetry, a full heart and an abounding vision of something joyful, but he is careful not to abandon his art to the hazards of this overriding emotional ambience. Secure in his feeling of joy, which more than one critic has called "childlike" as an open confession that he has never himself experienced it in adult life, Arp submits his art to simple but exacting disciplines. His craft, which places a high value on exactitude, seems perfectly suited to a temperament that is most at home in poetic fancy; while it makes everything possible, it seems to dictate nothing. His aesthetic ideology seems not to touch upon the sharper conflicts of his—or our—time, and yet he is clearly and

(continued on page 41)



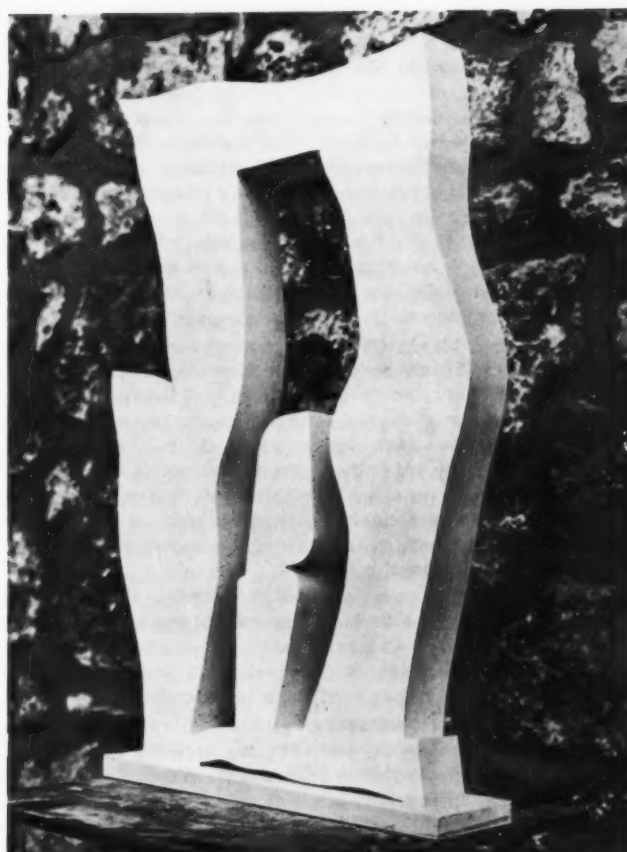
Taeuber-Arp: Schematic Composition. 1933. Oil on pavatex. 35½ × 49 inches.



Arp: The Spider. 1958. Bronze relief. 13¾ × 17 inches.



Arp: Pistil. 1950. Bronze. 13½ inches high.



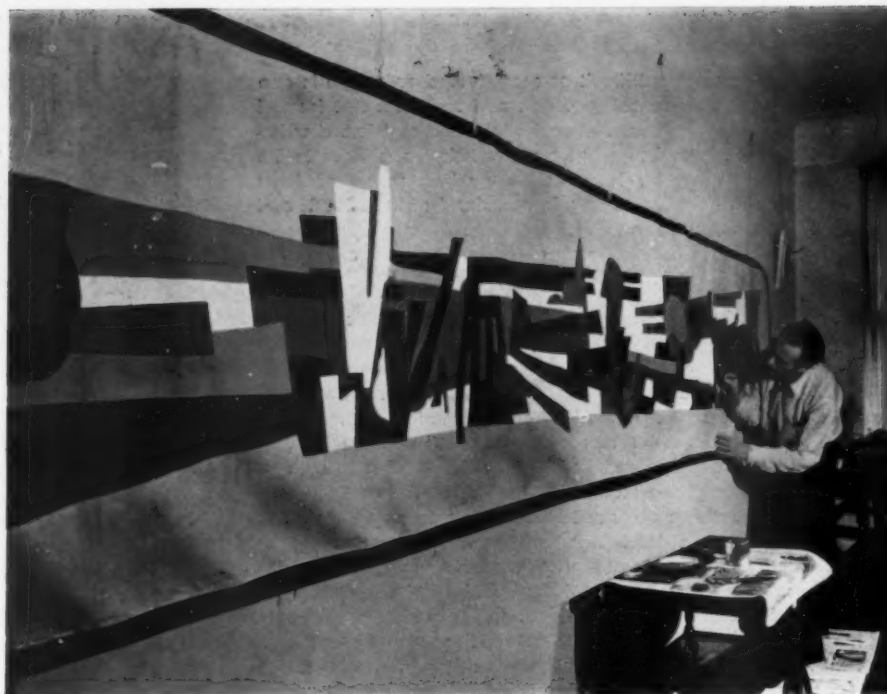
Arp: Object on the Threshold. 1959. Bronze. 26¼ inches high.

# On Hans Richter

Friedrich Bayl

(translated from the German)

Hans Richter at work in his New York studio, 1944.



In a press review of a not yet printed lecture by Heisenberg, "Speech and Reality", we read: "Despite the fact that Heisenberg stepped into the realm of speech-philosophy, he still spoke primarily as a natural scientist who had found out that, at least in his realm, the tools of language did not come to grips with the real facts anymore." For example, the concepts "down" or "up", already a long time usable only in the sense of, towards the center of the earth, or away from it, have cosmologically no significance at all anymore. At the micro level, the world of the atom, the divergence between speech and reality is so great that we can't speak correctly any more, even if we have learned to understand an important part of that world. Language has become imprecise, and to correct it one would have to do far more than change those concepts which derive from Aristotle.

The logic of atomic behaviour is not the logic of Aristotle. "I may develop a language", says Heisenberg, "which would correspond to the theory of quanta but only by using another logic." What yesterday we called a "reality" is in the process of dissolution, and our new way of thinking has to create a new language adjusted to the new reality.

Our thinking is formed in classical and rational patterns by the nineteenth century. We become more and more conscious of its insufficiency because the language at our disposal today is rational. But this language is at the moment the only one in which I am able to communicate... with one exception: the supra-rational or a-rational language of art. No rational-logical definition is able to describe the complex a-rationality of art. And art in our time is a direct expression of the same overall change which induced Heisenberg, in his realm, to ask for a new language and a new logic.

In the discussions I had with Hans Richter this paradoxical situation became obvious. Richter speaks of his work and his search necessarily in rational terms; he sees theoretical, philosophical, structural problems, and gives them names like dynamic, kinetic, movement, yes, "movement" becomes his key-word. He must have felt the dilemma rather early. Already at the beginning of his career, almost a lifetime ago, he speaks of "this mysterious message which is contained in the strange fact that colour and form should suddenly be liberated from guitars, madonnas, harlequins, nudes and apples... I slowly opened my eyes".

Nobody will object if an artist develops theories. Without theory, without philosophy no art which is worthy of the name can grow. But the real essence of an art is never contained in what the artist knows about himself, or in which direction he is searching, but in the unmeasurable... in the "mysterious message".

In his autobiographical notes Richter confesses: "I am by nature impulsive and spontaneous, and still I am working for more than 40 years to integrate subjective expression into an objective system, theoretically and practically, in painting and in film." ... And at another place: "I followed my nature; sometimes the voice of planning and consciousness, structural problems, geometrical forms, but then again I listened to the voice of chance, followed the

freest improvisation, the moment, and tried finally even to integrate chaos into a planned order!?" (Exclamation and question marks are, significantly, by Richter himself.)

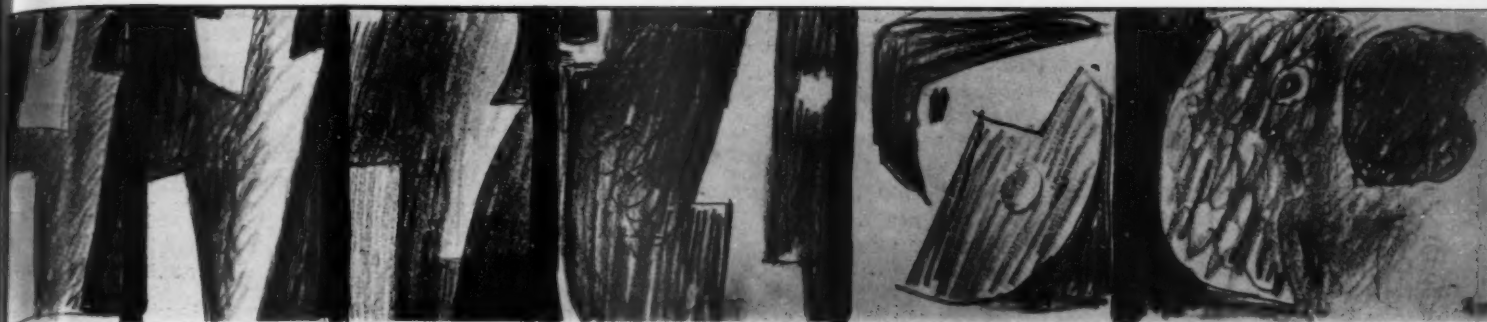
Planning and chance, inspiration and consciousness, an artist shows himself totally; but the same Richter in his theories speaks of "time", "space", of "form evolution" and "counterpoint". And, because movement is the essence of his endeavour, he speaks especially of it. But this term is immediately drawn into the whirlpool of definitions, can mean physical, mathematical, temporal, musical. It awakes associations which lead astray.

The only possibility of "movement" which is allowed the painter is the biological, physiological. All others are at most metaphors, by products, illusions. On the canvas only dynamic forms can move, that is to say, forms related to each other by tensions, which, as in Richter's scroll-paintings and films, decline, grow, repeat, dissolve, etc. The dynamic of such a process is felt by the spectator neither mathematically nor musically, but finds its identity exclusively in body-consciousness, in the obscure and conscious experience of rest and movement, in changes of balance, of growing and declining.

For that reason movement rarely may be expressed "abstractly". Even white, grey and black squares move only because they awake an echo of a concrete body-situation. It is no accident therefore when Richter, after his experiments with abstract forms in painting and film, shows us also circling eyes, flying hats, climbing feet, objects which don't normally move moving, solid things dissolving, sliding forms crumbling, the old becoming new and black blue. And when he has finally arrived with his films at the maximum of expression, he takes a last and consequent step to return to painting and starts moving his forms by moving with them. These forms, abstract again—how else could they be?—become gestures, body-movements. He does not stand beside or above them; he does not make them dance like marionettes; he does not direct them from outside, as he tried to do 40 years ago. He identifies himself with the happenings on the canvas and dances his forms and paints. What happens on Richter's paintings is the happening of the very presence of the man and of our time, it becomes part of my presence and time.

Richter has lived what is for us history.

In Paris 1913, he is on the side of the young, who are determined to try for a static structure on the canvas. In opposition to the "salle mouvement des pompiers", who floated hecatombs of naked ladies up and down enormous canvasses for one purpose or another, or who showed the better dramatic poise of a hero killing the enemy. Also in 1913 he meets Marinetti at the "Sturm" exhibition, the Herbstsalon organized by Herwarth Walden, who had him distribute the Futurist Manifesto. The exhibition itself brought him in contact with all the other movements in modern art and especially with Cubism which influenced his career decisively. And then the war. In 1916 released as an invalid, he goes to Zürich and joins the youngest and most violent art rebellion, Dada, just



From Major to Minor. Crayon on paper. 24 x 6 inches.



Sketch for "Theme with two instruments". 1959. Gouache on paper. 16 x 4 inches.

born. In this movement in which each of the actors reached for his own self, independently, but in which also all agreed to push the decaying bourgeois world to the last consequence of its self-negation.

Richter asked from the artist active political contributions as well (he collaborated with "Die Aktion" and "Zeitecho"). At the same time he had a short expressionistic period of "Visionary Portraits" which just as abruptly led him to his first abstract experiments. In 1917, searching for some overall principle which would allow him to articulate the canvas now freed from all objects, he met Busoni who introduced him to the principles of counterpoint, just at the right time, when Richter was experimenting with black-and-white, positive-negative relationships in his Dada-heads.

At this stretch of his road, he met the Swedish painter Viking Eggeling, "who worked in the same direction but had advanced much further". Spontaneous friendship, enthusiastic identity which lasted till Eggeling's death in 1925.

Richter and Eggeling in Germany continued their "exercises" in which they tried to open up, analytically, all possible form-relationships. "We decided to analyse the possible expression of lines and surfaces by developing and transforming single elements. Something in these transformations seemed 'to move'. Yes, our principle of the counterpoint (the conjunctio oppositorum) created tensions which loaded the elements, lines and surfaces dynamically and pressed for the release of this dynamic energy in movement. To express it we decided to transfer a series of drawings, a continuity, upon long horizontal rolls of paper (later I also used the vertical form of continuity in the manner of the Japanese Kake-monos). It seemed possible, so we felt, to arrest time, to live it for- and back-wards."

From there to the film was only one step, though a long and difficult one: "Whilst Eggeling set his second scroll, 'Diagonal Symphony' in motion, I decided that scroll is scroll and film is film, and orchestrated the formless rectangular movie-screen by dividing it into parts, which moved as white, grey and black squares with and against each other. In this way I could concentrate fully upon the articulation of Time, as before of line and surface. I used the same positive-negative tension, in which the negative is as important as the positive and more important than both: the tension between them... just like in my Dada-heads." And Eggeling said: "Each form not only occupies space but also time. Being and becoming are one, to observe and to create the happenings in their evolution and their transformation, that is the main task."

In "Filmstudy", 1926, Richter also uses natural objects as his means of expression, together with abstract forms, and, as if this were not enough, besides painting and writing publishes the first modern art magazine in Germany, "G". He edits "G" together with Mies van der Rohe and Werner Graeff and assembles around him a whole group of modern artists: van Doesburg, Lissitzky, Hauss-

mann, Gabo, Pevsner, Man Ray, Tzara, Schwitters, Arp, and others, forming a loose but active movement. 1927-28 sees "Vormittags-spuk", produced for the International Music Festival in Baden-Baden, with music by Paul Hindemith, a purely Dadaistic film.

It is about this time that Richter begins to realize that he stands at a crossroad. "Till now I had considered the two arts, painting and film, under the aspect of a single one, that of pure plastic expression. But now painting demanded unequivocally to go on to its purest form, while film, not directed by the tradition of the older arts, and by nature epic, insisted upon the discovery of its own problems, promising to make the invisible visible and to move it!"

In this dilemma Richter let himself be sucked into film: not discontinuing, but nevertheless neglecting his painting. He shoots besides experimental also commercial and documentary film. He writes books about film poetry and film in general and so becomes one of the first theoreticians of this new art.

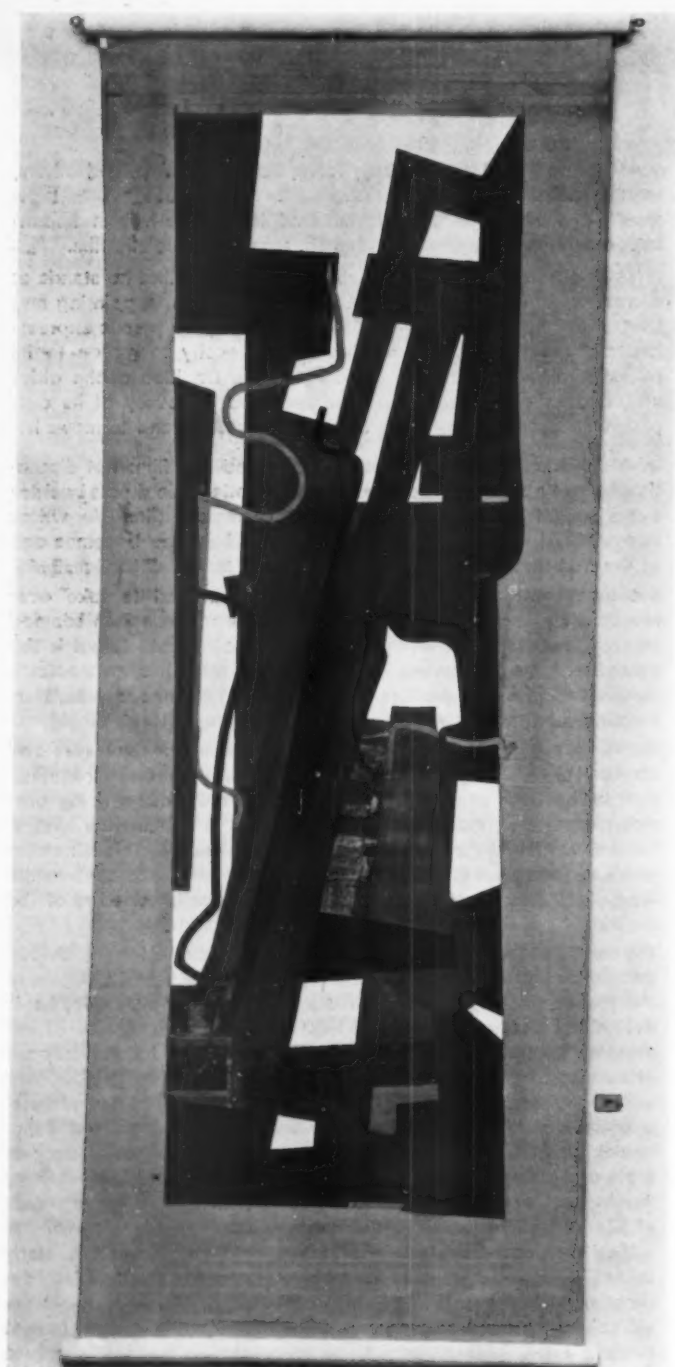
But then came 1939—1940: "As Hitler threatened to take over France, Italy and perhaps the whole of Europe, an epoch seemed to have come to an end and I took stock of myself. 'What is the essential in me? Answer: To continue the melodies, to dedicate myself to the unimpaired purest freedom.' Film needs extension. Painting meditation."

Richter leaves Europe and paints as if obsessed: canvasses and scrolls. He never again stops painting, in spite of his occupation, now in the USA, as a teacher, and despite the most enticing possibility to which the sur-real (not surrealistic) film invites him. A number of his most imaginative films are now made. This is not the place to speak about them, but about the painter, who adds to the long years and experiences of his past the rich knowledge of the present.

The present for Richter is not alone the articulation of colour, rectangles and lines, of objects which disintegrate or fly. All these are means, nothing more. As much as he knows his trade, he is everything but an "artist". He has tried out more modes of expression than most of his colleagues, but scarcely for the purpose of arriving at the "perfect painting". He aims for other, higher than esthetic values. "If anything in the world can teach man to venture, it is the ethical, which teaches to venture everything for nothing, to risk everything, and also therefore to renounce the flattery of the world-historical... the ethical is the absolute, and in all eternity the highest value." Robert Motherwell, who quotes these words of Kierkegaard, continues: "Venturesomeness is only one of the ethical values respected by modern painters. There are many others, integrity, sensuality, sensitivity, knowingness, passion, dedication, sincerity and so on, which taken altogether represent the ethical background of judgment in relation to any given work of modern art... Without ethical consciousness, a painter is only a decorator. Without ethical consciousness, the audience is only sensual, one of aesthetes."

The imperative demands in this quote from Motherwell describe exactly Richter's position. Though he was a "modern" all through his life, he was not so in order to be "new" or to be "avantgarde", but from the inner necessity to prove anew, again and again, the freedom of man, the physical and psychological, the outer and the inner... to gain anew freedom in movement and movement in freedom.

Hülsenbeck calls Richter "perhaps the greatest moralist among the Dadaists". Those movements which Richter builds, paints, films and writes, have an ethical center from whence they originate and swing out like waves. The unrest of his earlier years documents the opposition against the "self-satisfied-bourgeois" and his moral of satisfaction, the "Es ist erreicht". This fighting position is expressed conclusively by Richter only when he, one of the first, takes up abstract forms. He takes them as spiritual demands, as a spear against materialistic-bourgeois prejudices. And as they, the Babbitts, glorify the bankbook, deify success, dull and static to the bottom of their hearts, Richter cannot help, in his preoccupation with dynamic freedom, but come to the problem of movement. So the movement of forms, as an artistic expression, becomes at the same time an ethical and philosophical manifesto against the self-enjoying indolence of Babbitt for whom the objects of the visible, tangible world are idols. These material idols Richter destroys. In



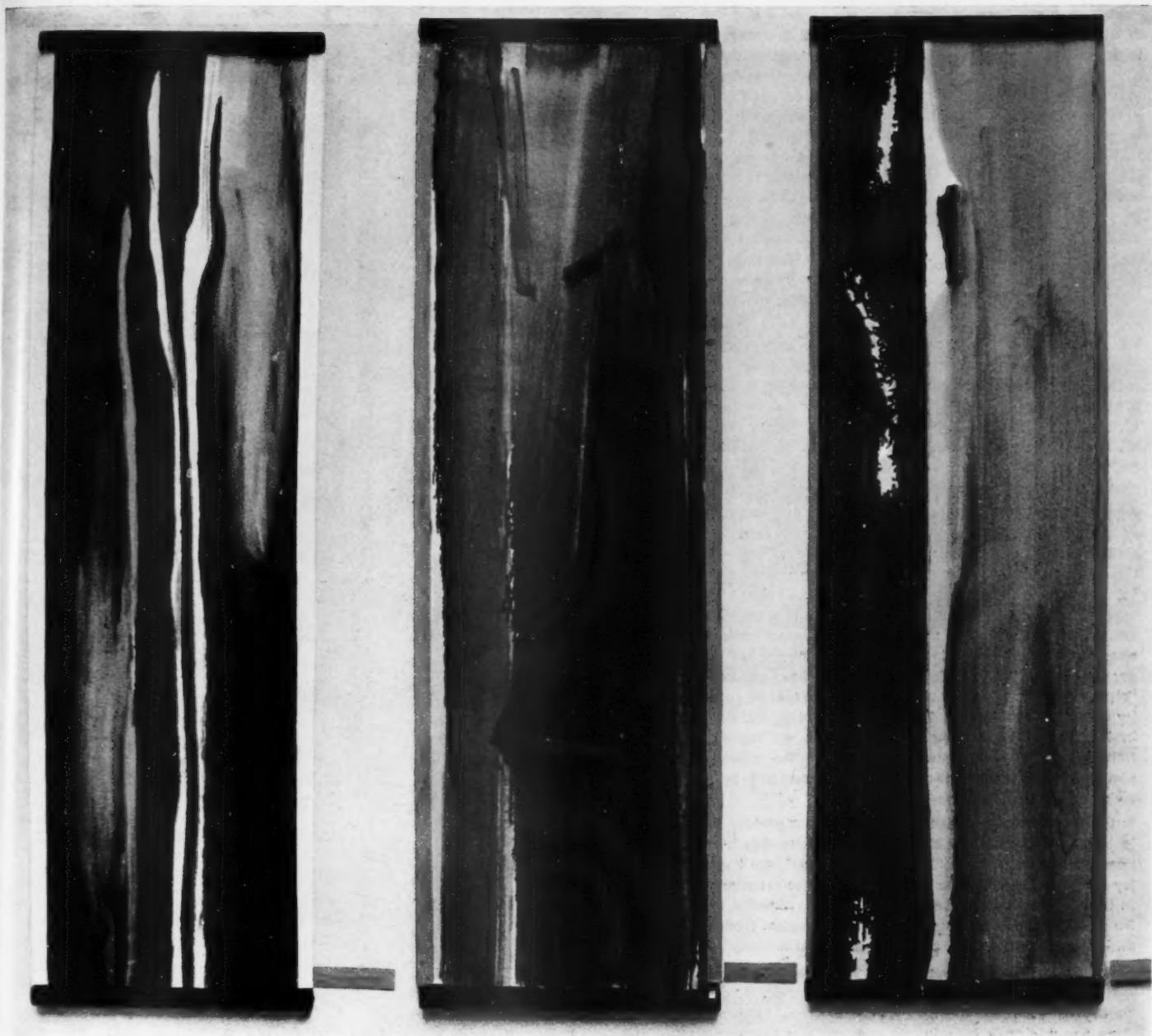
The Liberation of Paris. Oil and collage on shade cloth. 10' 3" x 3' 5". (Collection Musée d'Art Moderne, Paris.)



Sketch for Liberation of Paris. 1945. 3 1/2 x 9 1/4 inches.

his films, ever since 1927, he dissolves the reality of the cherished object without, however, destroying the object itself: "The film really invites us to freedom, to so many freedoms!" and, "I could not resist the temptation to discover this no man's land and the freedom it offered."

The Sur-Real has its origin in the sense of the Real, in the sense of the inner necessity, not to escape a reality which is more than just the skin of the visible and tangible. Reality is for the artist life and art, abstraction and object, logic and a-logic (of the sur-real, essentially a different logic than the rational one), law and emotion... but always movement towards something... Towards a freedom which is not satisfied with the given facts and their limitations, a



Three scroll paintings. Oil on canvas. From left to right: *Lyrythm*, 18 x 72 inches; *Lyrythm*, 18 x 72 inches; *Motorythm*, 17 x 72 inches.

freedom which does not conform with a pre-conceived "reality" but which creates its own reality, a new realm which it is willing to conquer.

"What I understand by freedom (the only freedom we are allowed to enjoy) is the realization of a harmony, according to an overall principle in which all objects and nature and men are included. But if we follow uninhibited all our impulses without at least trying to achieve such a harmony, we undoubtedly will end in anarchy or suicide, in life as well as in art.

In Richter's paintings freedom works as an organizing principle, as a right and duty of the artist to conquer Chaos, the dull exposure to instinct alone. That is the classical ideal of the harmony of man with himself and the world! And Richter does not dissolve the contradictions implicit in this ideal, does not pretend to offer a higher state of being (or existence); instead he allows the ideal to act and react in a field of tension and so establishes a balance.

Balanced relationships determine the composition of his scrolls. They are mostly in three parts. A continuity from left to right, from top to bottom, or vice versa. Parts are accentuated by opposing diagonals, forms or colours, or are separated by cuts in which the frame seems to penetrate, a penetration which mysteriously accentuates the flow of movement. The structure in the form of a triptychon underlines clearly: Thesis—Antithesis—Synthesis—or: Being—Notbeing—Being-again (as Richter calls one of his new Triptychons). In this way he tries to achieve the unity of the paradoxical. A solidly built river-bed in which the stream flows over

logs and rapids from its origin to its mouth—where the meaning of its beginning is enclosed in the message of its ending and the message of the beginning in the meaning of the end.

In the scrolls of the early twenties the forms and form groups were growing more and more complicated and developed antagonistically. They stand isolated from one another. It is left to the eye of the onlooker to create the connection between them, in order to experience the growing (or from right to left, the declining) movement. The promise of movement contained in such a form of articulation became real only when Richter did not leave the sensation of continuity to the onlooker's eye, but connected the elements in an uninterrupted flow. When he did this his scrolls gained considerably in power.

Such flow is exactly built and intellectually solid. It asks to be understood even in its intellectual implications. In this sense Richter's desire, even fanaticism, is only natural and classical humanistic, when he insists on explaining himself and his work, his development, the structure of his growth, and the implication of his paintings, when he tries to project them like a missionary into intellectual, concrete language.

On the back of one of the sketches for "Theme with two instruments No. 2", 1959, I found these reflections in Richter's hand: "Life starts dark and complicated. At first its tendencies are hardly distinguishable, they dissolve and change into each other, but as one follows the preceding something like a Rhythm appears. What was yesterday, relates to what is today. The inner movement is still dark. The dull, undefinable, shadow-shadelike still rules, but

In it already some bodies have embodied themselves, and a life-logic begins to show, in give-and-take, in ought-and-must, sustained by the deep stream at the bottom flowing undisturbed and secure. In that way a free dancing I and a space-bound collective has developed. The space becomes free. Freedom becomes space." These sentences contain a message of Richter's. But it is not the "mysterious" message which he felt in his early years. What Richter really means, aside from all explications poetical or rational, shows in his enchanting first sketch for the scroll "Liberation of Paris", IV and V, one of the three large "Documents to the Second World War". There he found, with a kind of Eastern freedom and inner lucidity, a gesture of joy. In arms lifted in the simplest expressive movement, concentrated, not illustrated! Whereas the final scroll itself satisfied all the contrapuntal demands which the artist desired in the finished work.

The humanistic world from which Richter came and in which he lives is threatened today by dissolution, by an overdose of intellectualism. Richter still defends it, by insisting in his newer paintings upon the human, by defending man against the breakthrough of irrational formulas and mechanisms. Not that he denies them; his space-time and time-space conception accepted them already, artistically, in 1920. But as man himself and his freedom is endangered Richter responds to the challenge.

Against the "overdimensional" he sets the spontaneous. In his lyric rhythms and Motorythms he gives it freer rein. The formerly solidly constructed forms flow into a freer movement, in which the accidentals of running colour and the emotion of the moment join, but in which structure nevertheless is kept, by powerfully expressive gesture-signs. A little later his paintings concentrate anew into the vibrating shades of "Gregorian Melodies" in which sparsely set white and black form-elements, as overtones, are answered by the manifold articulated background song of the "chorus". The movement becomes transparent in spite of the solidity of those "overtones". The hard shell of logical deductions which in his earlier works enclosed the core so tightly has become transparent. The movement "transports" the onlooker and leads him to a harmony that needs no explanation or proof. The observer swings with the movement.

But the mysterious message is neither completely there nor here, is totally expressed neither by spontaneity nor by the—so often heard—demand for the "human-free space", not by immediacy nor by continuity, not by the sensual nor by the rational; it is contained in that interaction of elements of inner movements which is only to be reached in psychological and physiological freedom, in images, which enclose it as a nostalgic desire and accomplishment.

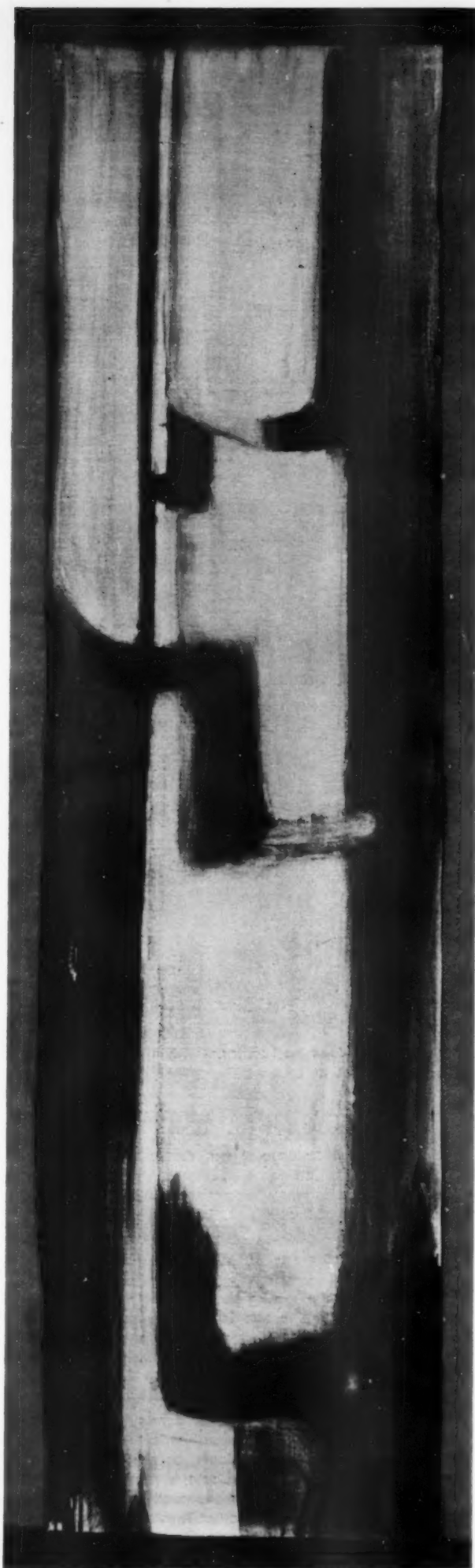
This freedom lives between definitions and between movements, between the sensual, geometrical and spiritual, and is therefore hardly accessible to words. Nobody came nearer to its essence than Arp, Richter's friend since the years of Dada.

"Richter is the great-grand-son of the Egyptian scribe. His script-scrolls belong to the great documents of the human art-script. Though he is called a Dynamicist and a Constructivist who has caught reality in movement and has caught becoming as creation, I am convinced that the southwind and poppy-coloured tears appear secretly in his dreams. He became known by his script-scrolls, drawing-scrolls, drawings on long paper-ribbons. In these drawings he arrested the movement of a form-poem. In these drawings he develops the movement of form-groups, form surfaces and lines. Richter renounces unnecessary splendor. The picture-poem is Apollonian-Dionysian and 'not at different moments, but at the same moment drunk and sober simultaneously'. Though from time to time tender sparks trickle from naked cubes, only a rose-red, elegant witch can conceive that they were not parts of a great, deep game. They tower without arrogance, lean against sounding arches, dream of a dynamic-super-pearl with a peace-loving atom heart, which wanders from star-nebula to star-nebula. Lines unfold dazzling arts. Motherlines drag young lines behind them. Points are strong like seeds. How miserable are in comparison golden gizzards, crowns and whirling treasures.

I know Richter since half a human lifespan, know his work and also Viking Eggeling's. Richter's work is equal to Eggeling's. I say this with emphasis. The share to have made visible the Dynamic in the plastic arts belongs to both in equal parts. From these script-scrolls grew the abstract film.

That great poems are achieved in these drawings, that is the essential.

Today he paints dynamic-static paintings, symbols in which spiritual fruit ripens in a finite heart."



Motorythm. 1960. Scroll painting. Oil on canvas. 18 x 72 inches.

# Egon Schiele

Peter Selz

I recall reading recently of the difficulty a visitor to Vienna encountered in his search for the home of Sigmund Freud. He found that nobody in Vienna had ever heard of Freud. Notwithstanding Schönberg, Webern and Berg, Vienna has remained faithful to Richard Strauss, and it is his monstrous monument rather than the Breughels in the Kunsthistorische Museum, that is the pride of the citizenry. When painters of uncommon talent sprang up in Vienna before the first World War they encountered little sympathy or support. Quite the contrary: the genial lassitude of the Viennese was aroused to open antagonism by the artist. It is true that Gustav Klimt received a major mural commission for the University of Vienna, but when his three paintings were to be installed, the faculty of the University and the Austrian parliament joined forces with the populace against Klimt's unconventional interpretations, forcing the artist to withdraw his work. Richard Gerstl, that extraordinary colorist and precursor of the expressionist movement, painted a series of unique portraits with tragic insight in complete solitude and in 1908 finally committed suicide in the face of public neglect. Kokoschka aroused such ire with his portraits of anxious intellectuals and his experimental expressionist plays that he was advised to leave Vienna precipitously in 1909; Schiele himself, arraigned in 1912 for committing "pornographic acts", was tried by a court which resurrected the auto-da-fe by burning his drawing of a nude girl in public and sentenced him to 24 days in jail.

Like many artists who die young, Schiele was exceedingly precocious. Born in the small provincial town of Tulln in Lower Austria, he gained entrance to the Vienna Academy at the age of fifteen. At eighteen he held a one-man show at the ancient abbey of Klosterneuburg. The following year he participated in the international Kunstschau in Vienna where the prodigy's work was seen, not only next to that of the four-year-old Kokoschka and by Klimt, but also together with paintings by Van Gogh, Gauguin, Bonnard, and Matisse. His own style was formed by the time he was twenty.

The earliest major work in the current Schiele show—the first significant retrospective loan exhibition in the United States—is the "Portrait of Dr. von Graff" of 1910 (Pl. 1). The flat, two-dimensionality of the painting and the emphasis on the evocative quality of the line as line clearly derives from the older Gustav Klimt whom Schiele revered all his life. Yet where Klimt's line is subtle, languid and passive, Schiele's contour is hard, brittle and angular; it has become an active agent which instead of flowing like water, pushes hard over obstacles. Whereas Klimt covered his canvases with an overall ornamental design in which representational elements are freely interwoven with abstract geometric ornaments, giving his portraits much of the handicraft appearance of other Secessionists, Schiele discards the decorative embellishment, presenting the sitter by himself and placing him strikingly against a blank background.

Schiele had only eight years in which to work. In 1918, a few days before the end of the war, he died in an epidemic of influenza. Shortly before his death he painted a portrait of his friend, the painter Paris von Gütersloh (Pl. 2), which, while being masterful work in itself also shows the direction in which he might have continued working. The abstract, tense, delicate but awkward line of the earlier work is now replaced by a more pictorial approach to the sitter. This is no longer an Art Nouveau picture in which the line leads its own independent existence, but everything—line, colour, space—is now subordinated to the psychological exploration of the subject. In this respect Schiele's late portraits are certainly related to that haunting series of dark portraits which Kokoschka did in Vienna before the war. But except for the face, which is still largely drawn, this late work of Schiele's is even more painterly than Kokoschka's pictures. The crinkled line has become a part of the brushstroke, and, using the palette knife, Schiele,



Portrait of Dr. von Graff. 1910. Oil on canvas. 39 1/4 x 35 1/4 inches. (Pl. 1.)  
(All photos courtesy Galerie St. Etienne, New York.)



Portrait of the Painter Paris von Gütersloh. 1918. Oil on canvas. 55 1/4 x 43 1/4 inches. Collection Minneapolis Institute of Arts. (Pl. 2.)

who had been chiefly a draftsman until this time, has now created a loose, sensuous surface. Indeed, the paint has been applied here with impulsive, dynamic strokes foretelling the working methods of painters in the 1940's.

The hands are perhaps the most important elements in the portrait. Both Kokoschka and Schiele greatly emphasized the hands as almost autonomous organs with which man wishes to control his environment, were he not incapable of doing so—an impotence the more striking and poignant for the magnitude of the symbols and the urgency of the gestures. Dr. von Graff uses his bony hands merely to grasp his own body; his left hand, like a huge, gnarled, five-pointed star has the quality of an emblem; the other one with its bandaged finger rests weakly on his shoulder. Von Gütersloh, rigidly frontal, seems to sit in a hypnotic trance or about to hypnotize the spectator, an effect which is largely created by the upraised hands—the palm of one turned outward, the palm of the other inward, toward himself.

The slightly earlier portrait of his father-in-law (Pl. 3) is a moving depiction of age: the bony old man attempts to rest on his angular chair, but almost slides from it. Exhausted, engulfed in his memories but without strength, he lies wrapped in a coat which has become too large for the dehydrated body. A portrait of great tenderness, this picture makes the more strikingly painted von Gütersloh appear theatrical in its obsession, for here the artist's involvement has freely overcome his mannerisms.

The young Egon Schiele was subject to a great many influences. In addition to Klimt, he reacted perhaps most strongly to the impact of Ferdinand Hodler who had made such a triumphal entry into Vienna when the Secession exhibited his work in 1904, and the memory of whose achievements lingered on for a decade. In his landscapes Schiele often used Hodler's mountain motifs, including the repetition of symbolic objects clearly delineated against the sky. The mountains in the "River Landscape" of 1913 (Pl. 4) are clearly derivative from Hodler: the compulsion to decorate the earth with little flowers can be attributed to Klimt's influence. In the spirit of a time set on breaking the tradition of illusionary space, and striving toward the affirmation of the two-dimensional surface, the young painter has tilted the ground to bring it parallel to the picture plane. But then he has added something altogether new: looking inside the earth, he has meditated on its grey folds, and, giving form to formlessness, has painted some sort of fantastic inner landscape of the earth itself. With an unsuspected audacity he has revealed a surface suggesting Dubuffet's textuologies of almost fifty years later.

But during a time when the mainstream of painting turned toward the abstract, Schiele continued to be absorbed in his surroundings. Theories of abstract painting held no meaning for him; instead he developed his own linear rhythms. Observing an old house with laundry hanging out to dry (Pl. 5), he outlined the bright-coloured shirts and stockings, napkins and trousers, with hard, angular graphic contours, evocative in their lively shapes of the human forms usually filling them. The geometric colour-pattern is still reminiscent of Klimt, and at first glance his cityscapes frequently look like illustrations for fairy tales; indeed, a fairy-tale imagination is at work here. The ramshackle windowpanes beneath the weathered roofs create a charming variety of geometric shapes; underneath them the odd, wooden panels—oblong shapes of rich brown, pink and yellow—made the viewer aware of the visual beauty of an old wall decades before the variegated wall-surface became a tiresome visual cliché. The freshness of Schiele's approach has in it the true delight of first discovery.

Most important in Schiele's work, however, was the female figure, and it is regrettable that only a few of his hundreds of drawings and watercolours of nudes appear in the current exhibition. It is possible that there was not a representative selection of these pictures available for loan, or caution and fear of public reaction may have inhibited the choice. In any case, it is a disservice to Schiele to represent him in his first major public exhibition in America without showing his work at the pitch of its greatest intensity. Schiele was thoroughly absorbed with the erotic. He revealed women and girls in the most unsuspected poses, emphasizing their sexual areas. He painted and drew them in various states of undress, singly and in lesbian embrace (Pl. 6), acting and looking pointedly exposed. He advances beyond pornography by the very intensity of his artistic expression, by the vitality of line and the seriousness of his conception. The viewer can feel that Schiele drawing his nudes was even more passionately engaged



River Landscape. 1913. Oil on canvas. 35 x 35 1/2 inches. Collection Dr. and Mrs. Ferdinand Eckhardt, Winnipeg, Canada. (Pl. 4.)



House with Drying Laundry. 1917. Oil on canvas. 43 1/4 x 55 1/4 inches. Collection Mrs. Ala Story, Santa Barbara. (Pl. 5.)

in the act of drawing than in the erotic content, though, to be sure, the extraordinary sensuality can hardly be overlooked. His nudes are often almost masculine in their gothic angularity. His adolescent and pre-adolescent girls are not Lollitas (all rose and honey, dressed in bright gingham and drooling over ice-cream sodas); they are highly neurotic creatures with odd, over-sized heads who display a guilt over their exhibitionism, their masturbation, the lesbianism to which they seem driven. Unlike the more relaxed females in Paschin's contemporary drawings, Schiele's women do not enjoy themselves. In the frequent suffering, in the compulsion of their attitudes they bear comparison to some of the gargoyles on Gothic churches, to the temptations in Bosch. Only rarely, as in a series of embraces and nude family portraits (not in the exhibition), done soon after his marriage, do we find a vigorous affirmation of the sexual drive in his work.

These happier paintings were done toward the end of his short life. By 1916 his reputation seemed assured. By 1918 his work had been exhibited in Paris, Rome, Brussels, Budapest, Prague, in Zürich, Munich, Berlin, Stockholm and Amsterdam. In 1918 the Vienna Secession finally gave him a major one-man show. At twenty-eight, just before his death, he was recognized as the leader of the new generation of artists in Austria.



Portrait of an Old Man (J. Harms). 1916. Oil on canvas. 55 x 43 1/2 inches. Collection Dr. and Mrs. Otto Kallir, New York. (Pl. 3.)



Friendship. 1913. Tempera. 19 x 13 inches. Collection B. F. Dolbin, New York. (Pl. 6.)

HILTON KRAMER: continued from page 33.

directly related to them. Is Arp an abstract or a figurative artist? Does his art commit itself to a precise and preconceived order, or to chance? Is he an open-form artist with a new conception of his subject, or does his art dwell in the secure confines of the old monolith, indifferent to the imperatives of recent developments? No one can answer these questions in a categorical way without inflicting a deep and disfiguring wound on the whole of Arp's oeuvre. To ask them in the presence of his work is only to define his distance from them, and to confirm once again his innocence and his singularity in relation to the whole modern adventure.

Arp's special position has been redefined for us in New York this season by the absorbing exhibition at Galerie Chalette which brings his art together with that of the artist and the woman who was closest to him in life, the late Sophie Taeuber-Arp who died in 1943. This exhibition conveys an odd impression, an impression of divergencies, almost of a dialectic, and it is interesting that it should do so by showing side by side two artists who are superficially so akin. Moreover, it shows them together not only in the same exhibition but even in the same work: exhibited for the first time are nine bronze reliefs executed by Arp only this year from drawings made by Sophie Taeuber-Arp in 1942. The peculiar gifts of Taeuber-Arp are not in the least overshadowed in this exhibition. Her artistic personality was strong and clear in its goals, and it shows to advantage in the congenial but very different context of her husband's more delicate and (I think) more significant art. If anything, it is Taeuber-Arp who shows herself to be the more masculine sensibility. Her work is all cast in the geometrical and constructionist mode, and she takes her place easily among the leading exponents of that style. It has all the decisive and unmediated force which abstract art of that persuasion commands at its most plain-spoken moments; it is a hard and pure expression only relieved now and then—in those few works which employ colour—by certain delicacies of value and tone. In black and white, the forms cut like a knife. Nothing could be more removed from the refinements of fancy and metaphor one finds in Arp himself. Nothing better defines his distance from the doctrinal stance of modern styles.

Still, there is (as I say) a dialectic in the Chalette exhibition. One cannot help feeling that in Arp's own work one is seeing the fruits of a rigour that must, to some degree, have been absorbed into his sensibility as the result of Taeuber-Arp's more disciplined and less fanciful outlook. One may learn a discipline, after all—and it looks as if Arp did—but a faculty for poetry is the gift of fate. The poetry was not transmissible, and so this dialectic of two disparate natures makes itself felt in only one party to the equation. Arp was able to mingle these separate claims and make them nourish each other; Taeuber-Arp was not. It was Arp who was able to maintain his incredible innocence in the face of them.

It is this innocence, surviving history and doctrine and even itself, which in the end makes Arp seem a kind of miracle amidst the conflicts and debacles of modern art. It preserved him against the cant of Dada, against the vulgarity of Surrealism, and against all the adventures that followed. It preserves him now, not only against the debris of the present but against the history of style to which other artists are so easily confined. That taste for "sauce", which Arp was unwilling to forego, has nourished him better than anyone might have guessed.



View of the Arp and Taeuber-Arp Exhibition at the Galerie Chalette, New York, November 1960.

# Nipponjin no Te: Hands of the Japanese

The experienced traveler finds there are special keys to the understanding of peoples. One of them is the use of expletives, words spoken in heat. These are untranslatable, and usually unprintable. They must be understood through the bloodstream.

To excoriate an enemy, the waywardness of fate or man, the Japanese uses the word, "animal". The most precious characteristic of man is that he is human and to call him animal, the most vile of insults.

A recent show at the National Museum of Modern Art in Tokyo was titled, "Nipponjin no Te"—Hands of the Japanese. The catalogue states that the title was chosen to symbolize the importance of the human hand: "In the Japanese language 'hand' carries various meanings such as labor, skill, and end-products. Human survival does not exist without hands. Only with them, can one live, and have his meaning."

It was a proper title for this stunning show of ceramics, metal, wood, bamboo, dyeing, weaving, and lacquer work—all contemporary. The English word, "handicraft", does not fit the work of these hands at all. These are works of art intended to make life, every day living, an art uniquely "human". They also offer the clearest perspective of the turbulence, the storms within and without which are sweeping the whole field of contemporary Japanese art.

In presentation the show was simple, as discreet as the tatami room of a Japanese home. The spectator could see each object as a thing in itself. It seemed so simple that at first one might not have been aware of what was there. This was also deliberate. It was meant for those who can see.

The pattern of a silk may appear to be obvious, but it is as obvious as smoke and just as tangible. It may be described as "plain-weave". Examination proves it to be an incredible intricacy of finest threads invisible to the eye. As in every fine art, the means are meant to disappear. What is visible is the kimono for which it was created, a creative work which is given a poetic title as is also done with a painting or sculpture.

There is not much room here for the benevolent myth of the spider. This is the work of human hands which dye each thread and determine its place. It takes months to weave one piece of cloth. No spider knows such industry.

It is also the work of old, knowing hands. Age is venerated in Japan. Particularly in the arts. Among the fifty artists in the show, the majority were well over sixty. The youngest is the Penelope of handspun silks, Fukume Shirura. The oldest are Handeishi Kawakita, the potter, and the maker of porcelains, Kakiemon Sakaida—82 years old.

Ayano Chiba, 72 years old, is the lone surviving practitioner of pure indigo dyed hempwork. The tea ceremony water jar illustrating this article—a thoroughly contemporary sculpture in the spirit of Oribe—is the work of Toyozo Arakawa, 66 years old. The star of the show, Rosanjin Kitaofji, died last year at the age of 76.

A calligrapher, sumi painter, engraver of seals and wood, Rosanjin was also a most accomplished gourmet, so much so that the incongruity of exquisite foods on unworthy ware made him a ceramist.

This is the essence of the Japanese who seeks constantly for harmonies between himself and nature. Rigid or flexible, traditional or romantic, he must have them. The sense of relationships, the need for synthesis of human meaning is at the core of his thinking, his language, and of all Japanese arts. At its best it illuminates the work of the great original artists. But it is also so much a part of the Japanese people by nature and training that they, themselves, in every day matters are not especially aware of it.

It is the first impact on the visually sensitive stranger. It is all the more powerful because it is not one's first impression. It is like Tokyo itself, by day a grey, pallid, often depressing anarchy of sprawling centers and villages. But the first touch of night and the city blazes into the most amazing fantasy of neon luminescence. There is nothing like it in the world.

The intention of neon is no different here than in New York, Rome or Las Vegas. It is meant to sell. But in Tokyo the exuberance of design, colour and movement does not produce the cold commercial sickly light of western neon. It also has nothing to do with the possible exotic appeal that illiteracy might read into a tooth-

paste ad. It has very much to do with the poetic visual sense of the Japanese people.

It is the product and by-product of a concentrated visual training. It comes from a bloodstream that for nine thousand years coursed in the veins of a people who lived by and with nature as hunters and fishermen, to whom no manifestation of sea, sky, wind, or mountain was ever casual.

It is the bedrock of a religion which counts more than eight million signs of heaven on earth. The oneness with nature makes for a poetic people of intensely acute perceptions and sensibilities, sharpened by rigors of climate, sudden earthquake and typhoon. The first ten thousand years also established as indelible, laws for survival that later transformations—into an agrarian community, into a feudal state, and now a modern industrialised power—have not changed very much. The latter phases are only some two thousand years old.

Nothing was left to chance, or is meant to be: the intimacy with nature is the basic training, the earliest that a child learns. Every school is replete with animals, birds, fish, trees and plants. Children study the crab, the badger and the snail. On a school picnic, within five minutes, there is not a child without an insect in his hand. Cricket or cicada, it is his own. Nature is good, wondrous and to be enjoyed. The Japanese, like his shrines, is one with the countryside, his beloved Fuji, the panorama of the sea.

Thirteen hundred years ago, marks were discovered on the back of a statue of Buddha. Until then there had been no written language. These graphic marks were so natural to the Japanese people that they adopted them in their entirety from the Chinese. They also adapted the forms, and made them a language of their own. This was handed down by the most painstaking training from generation to generation. The first six years of a child's school life are primarily dedicated to learning how to read and write, which here means learning how to make and read pictures.

Westerners, even those who know better, will persist in using the word "calligraphy" to designate any type of impulsive or compulsive graphic mark. This is nonsense. The composition of every calligraphic character, the character of every stroke and dot, every space is part of a picture in which each element in relation to the whole gives it its special meaning. Great calligraphy is the most complete synthesis of graphic communication yet achieved by man. The great calligrapher invariably was an artist. The process is the same.

One of the results of intensive calligraphic training in Japan is that it turns out a nation of artists.

The fish merchant who makes the signs for his stall will place them with a precision worthy of Mondrian. Vegetable shops become compositions that would delight Bonnard. A tram ticket looks like it should be framed. The two slices of cucumber in a blue bowl of soup satisfy the stomach through the eyes. Matchstick heads are violet. The green gayness of two rabbit ears of peel raised from a slice of apple make it esthetically and edibly "dessert". These examples can be multiplied by thousands ranging from menu to neon, from the mundane to the sublime. It is an ordinary fact of existence.

There is much talk of the impact of American action painting and European informalism on contemporary Japanese art. I have been through salons which showed thousands of paintings and sculpture. The Japanese artist has the productive capacity of ten sorcerers' apprentices. There was evidence of every antic means devised by ingenuity or hysteria, but there was not a single action or informal painting among them. No matter how the paint or material was loaded, dripped, thinned, thrown, rolled, sliced, bicycled or wall-owed on, the end result, underlying or overlaying, was a composed formal statement. The Japanese artist cannot get away from his basic heritage and training.

What has happened is that he has learned to be adept at whatever medium he uses. Today he can use oils and the synthetic resins as well and as badly as any westerner. He has gone through a tremendous ingestion and digestion period under the impact of contemporary western art influences. Some of these alien influences are not so recent. But the war and its aftermath shook the entire framework of accepted formal standards.



Tesshi Nagano: Tea kettle, "Notch of Arrow".



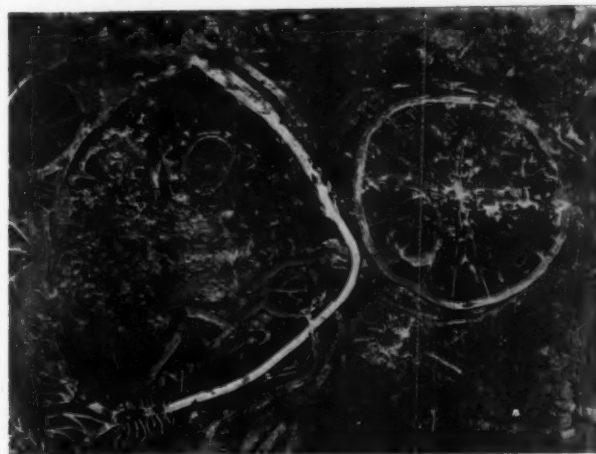
Masuki Masumura: Cake dish. Dark violet lacquer.



Toyozo Arakawa: Tea Ceremony water jar. Shino Ware pottery.



Shounsai Shono: Bamboo flower vase, "Raging Billows".  
(Photographs by Otsuji Seiji. Courtesy National Museum of Modern Art, Tokyo.)



Shigeru Tazawa: Composition.

For the first time in a hundred years the Japanese artist feels free to use both new and old means to translate himself. These artists are for the most part unknown in the west and rarely recognized here. The artists that have been noted by the west are usually those that reflect western tendencies with just enough of an oriental twist so as not to disturb the image the west can recognize: its own.

This continuing tendency was aided and abetted by the new industrial Japan of the last hundred years which wanted to have a "new look" acceptable to the world but one which they hoped to keep in the framework of Japanese character by enforcing strict adherence to all surface traditional formalities.

The result was a highly decorative, palliative art imitative of the Momoyama and Edo periods, and of the most emasculated, academic European tendencies. It was the only period in Japanese art which did not produce an original painter or sculptor. The pine trees of Hasegawa Tohaku, forerunner of Cézanne, were to have no offspring to continue their spirit.

The real spirit of Japanese art was kept alive throughout those years by the "hands of the Japanese", the gardeners, woodworkers, ceramists, forgers, printmakers—the makers of objects of "civil" usage, objects for commoners. Here tradition played an opposite role. The products of the bamboo worker, the weaver, the potter did not fit into the classification, "treasure". They were not uncommon property.

Although disdained, these men and women were necessary, and since they were necessary, unmolested. The creative spirits among them were not to be dignified with the title of artist until a generation ago. But it was they who kept alive the uniqueness of a culture that produced Jomon and Haniwa sculpture, the great ceramics of the 17th century, the statuary of the Ten Great Disciples of Sakyamuni, the spirit of Sesshu, Kitano Tenjin Engi.

The spirit which moves the creative artist-artisan is the same which moves the Japanese painter and sculptor. What prompted Shounsai

Shono to create his "Raging Billows", a bamboo flower vase that makes Pevsner and Gabo look like rigid Euclidians, is the same impulse that is found in the best sculpture of the Kamakura period. The traditional forces in the forging of Teshi Nagano's tea kettle, "Notch of Arrow" are the same one finds in a print of the contemporary Hamaguchi. The liquid light of the lacquers of Masuki Masumura, one finds again in the ancient flow of grass writing.

Today these artist-artisans are the special concern of a national commission "for the protection of cultural properties". Japan has become aware of what she had almost lost, and which perhaps can be engulfed by tidal waves of commercialization. There is also a commission for the "preservation of intangible properties"; the law for the "protection of cultural properties" is now celebrating its tenth anniversary with a fabulous exhibition of national treasures, many never seen before, at the Tokyo National Museum. The horse was never stolen, and it was too hardy to die of malnutrition, but the stable is now being locked.

Amid the post-war whirlwinds "the hands of the Japanese" remained rooted and grew. But the Japanese painter and sculptor rode the storm. Bitter against the narrow interpretation of tradition which dictated what he must do and how he must do it, he was all for "progress". All the gods of the world of western art became his. Every salon became and still is overwhelmingly weighted with works that are imitative and derivative of western influences.

In reacting compulsively against the old, he gave himself compulsively to the new. Like the early Protestants who reacted against everything Catholic, including its "idolatorous imagery", he threw out the baby with the bath water. He ignored and castigated his own sources. So impulsively, that he did not recognize the western tendencies which developed out of contact and inspiration from Japanese culture.

All of French impressionism is profoundly indebted to the Japanese for fresh approaches to composition and colour; Cézanne, Degas, Mondrian, Corbusier owe much to basically original Japanese con-



Yo Santo: Pandora.



Hisao Yamagata: Sculpture.

cepts. The terminology of Zen, rarely its disciplined spirit, is mixed with the paint of the action and informalist painter. The incongruous result was that very often the Japanese artist became an imitator of imitators. He did not realise in his first onslaughts, in the first period of omnivorous ingestion, that the very opposite of what he so ardently sought might develop.

Today the Japanese artist is no longer so unaware. The influences of the west are still preponderant. Western imitation and approval still mean too much, to the detriment of his own native genius. But the search has widened and deepened in all fields of art.

Among the 300 artist-ceramists there are at least six schools, ranging from classic, and neo-classic, to deliberate iconoclasts. Loyalty to a group is part of the Japanese character. But there are so many groups among Japan's 30,000 painters that it is impossible to count them. Everyone belongs to some "family". The passions generated are as high and as traditional as in any Kabuki drama. The competition and activity are fierce. In intensity and quantity they are double that of either New York or Paris. It makes Tokyo one of the most seething art centers of the world. There are no less than 300 exhibitions every week. One of the inevitable results is a thorough ploughing over of the whole field of art, contemporary and past, nationally and internationally. This has brought with it a new awareness of deep, ancient roots.

The most startling and profound example of this is the "discovery" of Jomon and Haniwa sculpture. These were always considered of historical, archeological interest, but never as art. They now grace the National Museum as "treasures", an event which has taken place within the last ten years. Conditioned reflexes can produce blinding insensitivities even among a nation of visual poets.

This same traditional compulsiveness, completely natural to a highly communal state and permeating every aspect of life, can do much towards impeding what is clearly emerging as a new period of original Japanese art.

The first shoots of it are visible. They have little inner relation to what is currently approved, either here or abroad—which in both cases is an acceptable westernisation, meritoriously translated by Japanese of a certain talent and sensitivity. The new works come from a much deeper, more personal and ancient need.

They are difficult to see because they crop up in unexpected, unpredictable combinations of means and ideas—amalgams that are neither derivative nor imitative in their result. They are products of complete assimilation where the alien elements have been sloughed off—creative products of a renewed and ancient bloodstream.

Among the thousand works now being shown in three current salons at the Metropolitan (Municipal) Museum, one can find this "new" Japanese artist who is beginning to look for his own image within the framework of his own tradition. It will not be visible to the doctrinaire, classifying eye of either the oriental or occidental pundit. The only law to which it complies is life's most consistent, the law of improbability.

It can be found in the young Yo Santo who uses the non-oriental medium of oil and brush to move it with the spirit of the traditional scroll painter. The size of the canvas and its medium does not make evident the traditional impulse. The subject is the Greek Pandora. The result is Japanese poetic legend.

Hiroko Hiraoka takes old, worn automobile tire casings and tubes to reconstruct an essence of Jomon on canvas! Kuma Mukai reverts to the three panel Momoyama flecked screen. He paints with gold, and imposes a collage of six nude figures which are drawn in the most academic of western tradition. He violates the Japanese tradition of proper subject matter to depict the most hallowed of Japanese traditions: the ritual of the bath, purification. These figures glow with the naturalness of original goodness, like leaves in summer rain.

Hisao Yamagata takes an ax directly to wood to carve out a legend which is pure Kabuki in emotive content. The poignant embrace of man and bird is pinioned with wooden pegs in the oldest of wood-worker's technics. Shigeru Tazawa, who loves the streets of Tokyo, uses the now hackneyed medium of cement-like impastos, to scratch out the graffiti of the wheels that scar it—contemporary calligraphy. The works of such artists cut across all lines. They do not belong to any academy, new or old. The only thing that can be said is that they are the original works of creative, uniquely Japanese artists. They are profound, poetic products that arise out of the artist's own need and bloodstream, as they have traditionally and for centuries in the "hands of the Japanese".

# Antonio Tápies

Juan-Eduardo Cirlot

(traduit de l'espagnol)



Collage blanco y nero. 1946.



Pardo grisáceo. 1953. 162 x 130 cm. (Collection privée, Barcelone.)

Antonio Tápies (Barcelone, 1923) est, de toute évidence, l'artiste le plus important apparu en Espagne après Miró, non seulement pour la profondeur, raffinement et originalité de sa création, mais pour l'énorme influence qu'il a exercée sur l'art hispanique postérieur à son apparition. Il a commencé à réaliser des œuvres importantes en 1945, dans une technique de gros empatement et de labourage de la matière. Déjà à cette époque-là, il a commencé à utiliser le grattage, qui sera son procédé préféré. Les images de cette année-là et des deux suivantes sont très simples, aussi bien abstraites que figuratives, toujours dans un espace topologique, c'est-à-dire, intrinsèquement déformé. Les compositions figuratives se limitent d'habitude à des visages ou à des demi-figures de caractère archétypique, élémentaires et inquiétantes. Celles qui manquent de figuration montrent déjà ces «fuites spatiales» à tempo lento qui seront une des constantes en Tápies. Comme couleur il se limite aux ocres, gris et blancs, que plus tard il enrichira de lilas, violets et carmins. Dans cette période-là, Tápies peint avec de l'huile mêlée à de la terre et du blanc d'Espagne, pour donner plus de consistance à l'empatement et les effets presque de relief que quelques années plus tard il développerait profondément et monumentalement. En 1946 il réalise aussi des collages avec des fils et du papier d'argent ou de journal, obtenant des images originales dans la technique. En 1947, les compositions acquièrent une plus grande rotondité, mais non pour cela s'opposent les formes et les fonds, puisque les lignes de grattage se chargent par leurs sillons d'établir une communication dynamique. Un tableau de cette année-là, avec deux personnages schématisés dont l'aspect rappelle les graffiti des rues, offre une technique plus complexe. Sur une couche de fond ocre, le peintre a déposé un gros empatement vert bronze, et après, par arrachement linéal, il a obtenu la configuration compositive en découvrant la nuance de fond. Des taches de feu et d'huile lilas complètent l'image, d'une extraordinaire force et beauté.

En 1948, le sentiment spatial de Tápies éprouve une certaine amplification, en abandonnant en partie son caractère d'«extension de matière» pour se convertir en «lieu des apparitions». A la fois, l'artiste abandonne progressivement le labourage de la matière pour admettre certains ressources de la technique illusionniste,

particulièrement dans les fonds dégradés qui d'habitude semblent des écrans de fumée mouvante. Des effets de couleur-lumière très intenses s'établissent, et apparaissent des signes, peints ou rayés, avec, dans quelque composition, une certaine réminiscence de Miró. Un large développement iconographique se produit dans l'œuvre de Tápies entre 1949 et 1951. Sur les fonds auxquels nous avons fait allusion apparaissent des calligraphies indéchiffrables, des échiquiers, des animaux d'une faune fabuleuse, des figures géométriques douées d'irrégularité, des lunes circulaires ou en croissant. Dans la couleur prédominent les bleus, les verts, les carmins et les ocres jaunâtres et marrons, en contraste avec la fréquence des blancs lumineux ou grisâtres et avec le noir. Cependant, toujours plus intentionnel. Il y a des peintures qui se fondent sur le contraste de deux champs qui s'imbriquent par le rythme de la ligne de contact, en contrastant par la texture ou la couleur; il y en a d'autres dans lesquelles la séparation produit un vrai dualisme dant, se maintiennent des œuvres basées sur la simple contrastation d'aires de tons, comme un tableau blanc et gris de 1950, unifiées l'unes et l'autres par les structures et le sens spatial. En 1952-1953, Tápies accentue de manière progressive le sentiment seulement technique de ses œuvres d'années précédentes, mais dans un

concept plus monumental et dramatique. A la réactivation spatiale moyennant des réseaux linéaux tracés par subtil grattage suit un traitement de la matière moyennant des pochoirs et des mailles qui, une fois arrachés, laissent leur empreinte dans le gros empatement d'huile, qui semble saigner. Des formes crispées et convulsées dominent dans de telles images, fréquemment monochromatiques ou bicolores, comme un tableau violet et jaune que Tápies présenta à la Biennale de Venise de 1954, ou un autre rouge intense qui semble l'amplication d'une blessure en procès de cicatrisation.

Dans les derniers mois de 1953, Tápies éprouva le besoin de dépasser cette étape chargée d'angoisse et de souffrance. Il désire ardemment un art plus sévère et dépouillé d'un pathos explicite. Il affirme la gamme d'ocres et gris, celle de marrons violacés, en tâchant surtout d'intégrer l'énergie créatrice dans la matière. Pour donner une plus grande substantivité à celle-ci, il mélange l'huile avec de la poudre de marbre et réduit à une excitation texturale, obtenue par un rayé insistant et profond, la totalité de ses images, quoique parfois ce grattage prend un aspect signographique. Il augmente les formats de ses œuvres et intensifie la valeur expressive du strict procédé technique. Des espaces nus, qui semblent s'accroître devant nos yeux, montrent un minime traitement structural: symboles d'une totale négativité.

Au début de 1954, Tápies substitue l'huile par le latex. Dans ses peintures de cette année-là, Tápies développe les larges possibilités du texturalisme, en détruisant tout reste de représentation illusionniste et de couleur-lumière, en réduisant même l'éclat de la gamme chromatique aux valeurs et aux terres grisâtres ou jaunâtres, dans lesquelles des embrouillements linéaux obscurs interfèrent leur expressivité. Des surfaces lisses, érisées, abruptes, parcourues par de grandes crevasses ou par de subtiles fissures originent une nouvelle modalité d'image dans laquelle la plus petite structure possède une étrange vie. Pendant les années 1955 à 1957, il établit les conditions d'une vaste morphologie dans laquelle le pictural, sans perdre ses qualités propres, intègre, en union intime, celles de l'insculpture et du bas-relief. Les images avancent vers un ordre par le différent traitement de chaque zone, comme dans un tableau de 1956 dont la zone inférieure montre une matière aréneuse jau-



Huellas sobre gris. 1957. 162 x 130 cm. (Collection Serge Landeau, Paris.)



Pintura. 1956. 162 x 130 cm. (Collection Michel Tapié, Paris.)

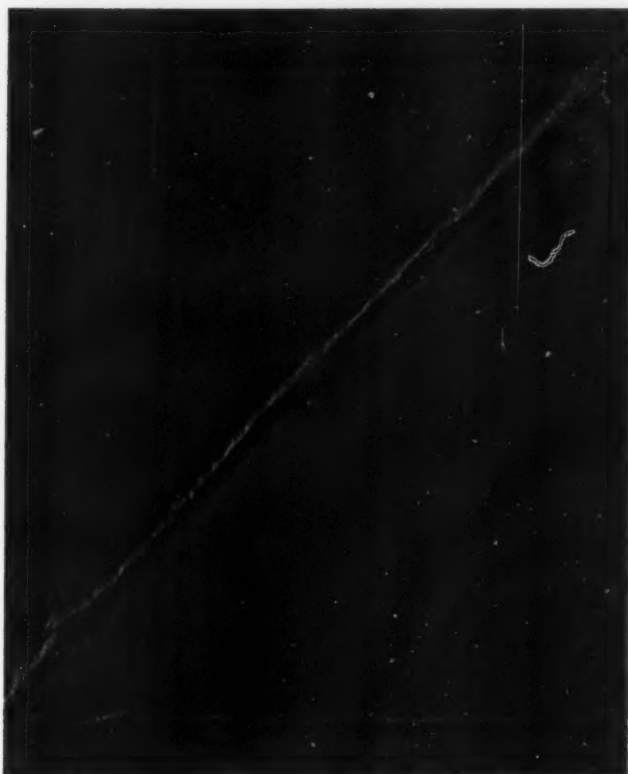


Pintura. 1959. 162 x 130 cm. (Collection Galerie Stadler, Paris.)

nâtre, tandis que la supérieure est lisse et noire. Près des images dominées par un sentiment convulsé en surgissent d'autres d'une grave sérénité, dont quelques-unes insèrent dans l'informalisme leurs structures tectoniques, presque régulières et très simples, qui peuvent rappeler des linteaux de portes ou fenêtres imprimées sur de la cendre chaude. Mais cette régularité n'implique pas un recul vers le formalisme abstrait-géométrique, mais un avancement vers de nouvelles régions, au-delà de l'informel. Les compositions avec des crevasses et des «écroulements» se convertissent en les images tapiennes par excellence, mais, à notre avis, possèdent encore plus d'importance celles qui nous parlent du mysticisme nihiliste du peintre moyennant de larges espaces vides, traités comme anti-matière, ou celles qui se basent sur la discontinuité linéale ou pointée. Le constructif et la destruction s'enlacent intimement dans la plupart des œuvres. La symétrie se pose ou, mieux, la duplication de figures, dans quelques compositions, tandis que d'autres centrent un rectangle ou un disque quelque peu irréguliers. La matière est le facteur dominant dans le monde de Tápies, mais elle ne seulement agit par la suggestion de sa densité et de ses allusions tactiles, mais aussi — et principalement — par l'intense qualité psychique dont elle est imprégnée. Les relations de dimension et de situation entre les éléments structuraux des peintures de Tápies apparaissent toujours douées d'une étrange exactitude qui contribue beaucoup au caractère fascinant de toutes et de chacune de ses images, lesquelles, sous leur variété, cachent la très profonde unité qui provient des procédés et du tréfonds émotionnel.

A partir de 1957, Tápies multiplie ses compositions d'une simplicité limitée, dans lesquelles une texture relativement régularisée — comme dans un tableau blanc aréneux — est seulement intervenue dans sa continuité par une ligne droite qui incide horizontalement l'image. Dans les dernières années, Tápies a réalisé des variations de cette composition, avec des nuances grisâtres, d'albâtre ou violentes, moyennant des diagonales, croix en forme de X ou verticales. A la fin de 1957, il initie une certaine transformation du procédé, en employant en même temps que du latex et de la poudre de marbre avec des pigments en poudre, un empâtement neutre obtenu par du vernis et de la poudre de marbre, qu'ensuite il teint d'encre de Chine et imprègne de pigments en poudre pour donner à la couleur des nuances et des qualités nouvelles. Depuis ce moment-là on peut apprécier aussi un certain changement dans le contenu, qui, sans perdre sa dramatique agressivité, devient plus lyrique. Près des images convulsives et symétriques, tectoniques ou disloquées, apparaissent dans son œuvre d'autres images basées essentiellement sur une seule couleur exaltée jusqu'au cri, à l'instar de la tendance de la musique actuelle qui accorde au timbre un pouvoir structural, suivant la «Klangfarbenmelodie» de Schönberg et l'école de Vienne. Il récupère aussi dans beaucoup d'œuvres le traditionnel procédé de la transparence, qui en agissant sur un gros empâtement textural superpose un effet purement pictural à un fond de caractère de peinture-relief. Cependant, tels dégradés possèdent un sens dynamique spatial, non luminique. Les images de Tápies surgissent comme résultat d'un procès de spatialisation d'états d'esprit, mais elles intègrent secondairement des «sensations déplacées». Pour cela, près des images dans lesquelles semblent prédominer les symboles de l'inconscient collectif, ou signes de caractère talismanique, nous en voyons d'autres dans lesquelles le détail réaliste, l'allusion à ce qui est prochain, sont définitifs. Le monde de Tápies est en double tangence avec l'inconnu qui entoure l'homme et avec l'oublié ou réprimé, mais cela n'implique pas une inquiétude. Cet apparent paradoxe nous devient clair par une phrase de Martin Heidegger, où il dit: «La sérénité et l'ouverture au mystère vont ensemble.» L'hermétisme de Tápies procède d'une sublimation contemplative d'un contenu essentiel (ambivalent) plutôt que de son occultation. Ceci ne signifie pas que les expressions particulières, émanées du caractère de chaque image, n'existent pas. Subordonnées à l'effet unitaire agissent sur nous; de là la grande richesse d'une création plastique que, quant à principe esthétique et transcendance, nous croyons apparentée aux inventions plastiques de Gaudí, dont l'importance réelle à présent seulement on commence à entrevoir.

Tápies, dans les dernières années, a travaillé aussi dans le collage, la lithographie, le dessin. Il a créé des cartons d'une intense beauté émanée de la directe condition du procédé, en obtenant des images par des taches et transparences, mais principalement par doublage, pliage, découpage et arrachage ou grattage. Actuellement, il insiste sur ses grandes compositions presque incolores, ou teintées de nuances plombées et rosées.



Pintura. 1959.



Gris y Negro. 1959. 195 x 170 cm. (Collection Galerie Beyeler, Basel.)

## Nigerian Tribal Art



Lower Niger Bronze Industry: Male figure, presumably a hunter. Found in 1904 in a "juju house" at Allabia. Height 11 1/4 inches.



Mask, probably for the Ekpo Society. Ibibio.

This page: Nigerian Tribal Art, from an exhibition organized by The Arts Council of Great Britain and presented at the Arts Council Gallery, London, from October 5 till November 5, at the City Art Gallery, Manchester, from November 26 till December 31, and at the City Art Gallery, Bristol, from January 21 till February 25.

Facing page: The Splendid Century—French Art 1600—1715, an exhibition of 165 paintings, drawings, sculpture and tapestries assembled from the collections of France's leading museums, with some additional works from American museum collections, and presented by the Smithsonian Institution at the National Gallery of Art, Washington, the Toledo Museum of Art, and the Metropolitan Museum of Art, New York.



Lower Niger Bronze Industry: Three horned bells in the form of heads, of types found both at Idah and near the Delta. Height varies from 6 1/4 to 8 3/4 in.



Wooden figure of a female ancestor suckling a child. Afo. Height 23 inches. (Collection Horniman Museum, London.)

## The Splendid Century



Georges de la Tour: *The Ecstasy of Saint Francis*. Ca. 1640–1645. Canvas. 59 × 63 inches. (Collection Musée de Mans.)



Largillière: *Portrait of the Artist*. 1711. Canvas. 31½ × 25½ inches. (Collection Musée National, Versailles.)



Simon Vouet: *Nude Woman with a Lute*. A late black and white chalk drawing on grey paper. 11 × 9 inches. (Collection Musée de Rennes.)



François Girardon: *Louis XIV*. After 1690. Marble. Height 34½ inches. (Collection Musée de Troyes.)



Poussin: *Rebecca and Eliezer*. 1648. Canvas. 46½ × 77½ inches. (Collection Musée du Louvre, Paris.)



Philippe de Champaigne: *Mère Agnès*. 1662. Canvas. 29½ × 23½ inches. (Collection Musée National, Versailles.)

# London Letter

Lawrence Alloway

## MOORE

Barnett Newman, writing about the problem of a modern monumental style in sculpture (Herbert Ferber catalogue, Betty Parsons Gallery, 1948) observed that "the hero in the garden has vanished as a symbol for us, and it is the linking of the heroic gesture to a hero that has led the sculptor to his dilemma. Perhaps during the Renaissance... a hero could have been some ideal man. Today such a notion is a mockery." The large exhibition of Henry Moore's sculpture of the 50s (at the Whitechapel Art Gallery) is concentrated on this very point. Moore has set out to create an Heroic Family of Man, which consists of generalised human types, such as Warrior, Child, Woman, and Couple. As early as 1937 Moore wrote "I should like to work on large carvings more often than I do". He carves little now but his scale is grandiose. His giant figures assert their significance by a sign-language which has led Moore far from his early work into an awkward repertoire of heroic gestures.

Moore has revived the miming of 16th and 17th century figure sculpture, as a way of making his work more public, more legible. Earlier sign-language in sculpture began with a belief in the human body as the most subtle and flexible of the works of nature. Thus, it followed naturally that gestures and expressions should add meaning and depth to the wonderful mechanics of our bodies. But Moore does not start with a Renaissance-like confidence in the absoluteness of the human body. On the contrary, when he produced his best early works his figures were barely differentiated from the organic medium that held them. Raw material and made image were different states of one continuous process. As he wrote in 1934: "It is only when the sculptor works direct, when there is an active relationship with his materials, that the material can take its part in the shaping of an idea".

Now that Moore's figures are engaged in actual gestures (they sit, recline, stand, fall) and carry specific human details (tapering limbs, broad shoulders, five-fingered hands) he has lost his earlier organic propriety. The human attributes of pose or anatomical detail seem to grow neither out of a full mastery of the human body nor out of an intimate response to the material itself. Visitors to Documenta 2 may remember the operatic appearance of Moore's sculptures in the Orangerie; this impression is renewed at Whitechapel. Opera, as a visual spectacle, is in continual conflict with the physical appropriateness of the performers. Individual members of the cast tend to bulge over the character's suitable form and all the performers tend to get lost somewhere within the total assembly. Similarly with Moore's figures of the past decade: their gestures and poses seem less than heroic within the heroic massing. (One is somewhat reminded of the helplessness of di Chirico's gladiators in his arena paintings of the 20s.)

In 1951 Moore stated: "I think that the most 'alive' painting and sculpture from now on will go more 'humanist', though at present there are more 'abstract' artists than ever (there is a natural time-lag in the work of the majority, who are following experimental artists)." It is clear from his work of the 50s that Moore did not have in mind an expressionist or an exploratory imagery of man in mind. Peter Selz, in his introduction to the catalogue of "New Images of Man", written to define an iconography shaped by anguish and individualism, wrote: "these images do not indicate the 'return to the human figure' or the 'new humanism' which the advocates of the academies have longed for". Clearly Moore is worlds apart from Bacon, Dubuffet, Giacometti, or De Kooning—to name some of Selz's image-makers of man. One of the points at which he diverges from all of these artists is in his choice of public style, and many of Moore's later characteristics seem to follow from this decision.

The difficulties in the way of a modern public style, based on traditional models of alliance between the arts and architecture, between the artist and society, are well-known and usually thought to be insurmountable. Everybody knows that the 20th century has

no traditional iconography, usable by the artist, legible to his contemporaries. Different explanations are given but everybody agrees that our culture is notoriously hard to summarise in heroic blocks of stones or metal casts. On the other hand, works of art privately done in the first place, acquire a supra-personal status. I cannot imagine, for example, the culture of the middle of the 20th century being discussed without some reference to Dubuffet's and De Kooning's women or Giacometti's men. Works of art have a way of becoming representatives of "the age", even if conceived, as all these are, in opposition to the idea of monumental, public art.

José Luis Sert, in one of those post-war symposia calling for alliances between art and architecture ("The Heart of the City", CIAM, 8, 1952), wrote: "the works of the great modern creators of modern art are not shown in the places of public gathering, and are only known to a select few". In trying to answer this we might get at one of the obstacles to monumental public style. What was the Tate Gallery last Summer if not "a public gathering place" to honour Picasso? The fact is, art, and modern art especially, has never been more accessible to more people than it is today. Museums, galleries, reproductions, give art a kind of currency that makes the whole world a show-case for art. In a sense all art is public, to the degree that it is communicative, and modern methods of distribution and standards of availability, have stressed this aspect of art to an unprecedented degree. Thus a desire for latter day Maestas (carried in triumph through the streets of Siena) and space age Colleonis (typifying the pride of individual power) may be beside the point. The art of the 20th century is, of course, a personal art, but access to it is made so easy that it becomes public, without any reduction of the artist's autonomy. Simply by constant reproduction, De Kooning's "Woman 1" became for the 50s what, say, Botticelli's Primavera was for the later 19th century. To demand a public art is, therefore, absurd: we have one, and it is the same as the private art.

A notebook of Moore's of the 50s (published as "Heads, Figures, Ideas") gives some insight into the dilemma of a man who sees his art as a public humanist statement. He makes a memo to himself "not bother" about media differences but concentrate on "finding the common essentials in all kinds of sculpture". One way of achieving these essentials is by a resolve, to quote the artist again, "to combine Sculptural form (POWER) with human sensitivity and meaning". Other quotations are: "humanity and seriousness, nobility and experience" and "try to keep primitive power with humanist content". Obviously out of the highest motives, Moore is hoping to give his public sculptures a worthy message, a stirring content. His confident use of words like "humanity", "seriousness", "nobility", "experience" seems like an effort to take hold of qualities which are not separate from the artist's life and work. Karl Jaspers has written that "the opinion that we can know what the whole, historically or at this actual moment, really is, is fallacious". Moore seems motivated by such a desire to symbolise the whole in his generalised, heroic, rhetorical forms. To quote Jaspers again: "I cannot possibly survey from without that entity [the whole] which in no circumstances whatever I can leave." The only kind of comprehensiveness a man can claim is one rooted in his time and place and Moore seems dissatisfied with what he can reach from his own situation. As a result all he offers, despite his ambition, is a sculpture of empty virtues.

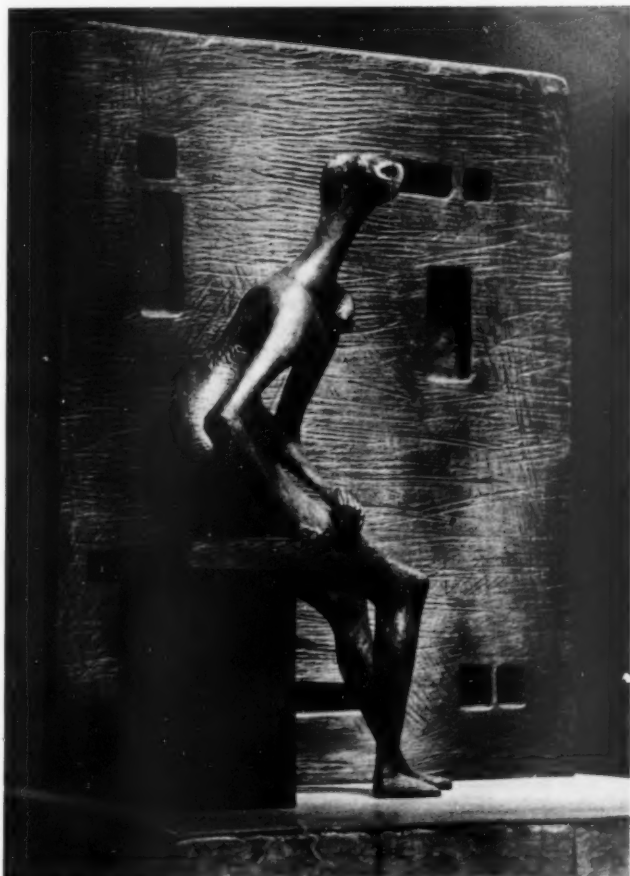
## WOLS

Wols, as a precursor of the "informel", is one of a pioneering group that includes, in Paris, Dubuffet, Fautrier, and Mathieu (and in which Pollock and Tobey are, from time to time, counted). Wols' name is already involved in promotional disputes about who-did-art-since-1945 first? All the effort that has been expended to connect him with the present scene, however, has led to some neglect of his historical position. The exhibition of Wols' drawings and paintings at Gimpels is an occasion to reflect on his place in the 40s, when he did most of his work (he died in 1951), beginning with his debt to Klee. Whereas Klee's work is fundamentally constructive in method and, however elliptical, referential, Wols is unmethodical and imprecise. But his scale (sheets of paper, "the size of the hand", to quote H. P. Roché) is Klee's and so is his attitude towards "animals and the rest of creation": "I do not bend down to them, nor do I lift them up", said Klee, which is close in spirit to Wols' dissolving of himself into nature.

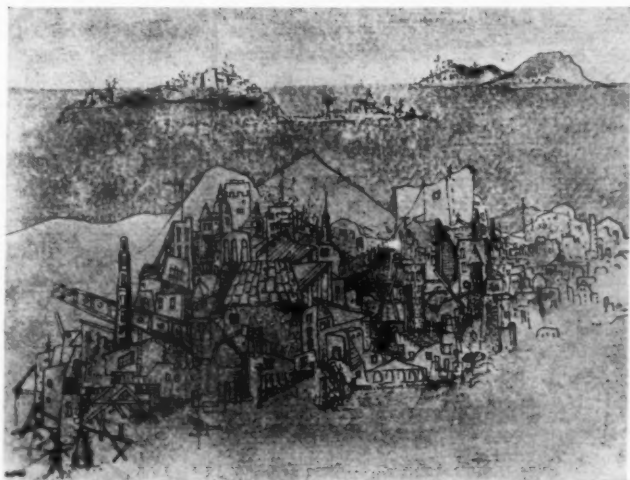
In a poem, referring to his period in the South of France during the war, he wrote:



Henry Moore: Seated Woman. 1957. Bronze. Height 57 inches. (Whitechapel Art Gallery, London.)



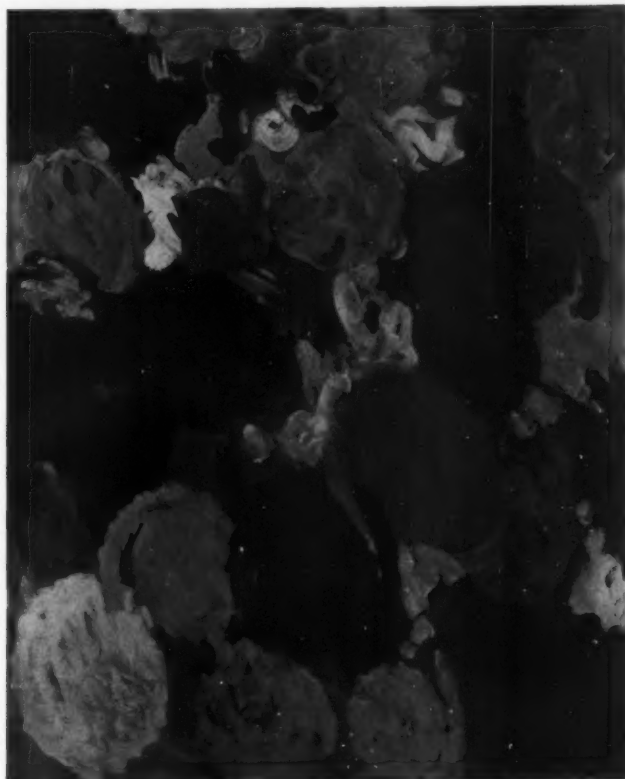
Henry Moore: Girl Seated against Square Wall. 1958. Bronze. Height 32 inches; 40 inches with wall. (Whitechapel Art Gallery.)



Wols: La Ville et les Iles. 1941. Gouache. 5 1/4 x 6 1/4 inches. (Gimpel Fils, London.)



Renato Guttuso: Dog in an Alley. 1960. Oil on canvas. 46 1/2 x 39 inches. (McRoberts & Tunnard, London.)



E. W. Nay: Eccentric Yellow. 1960. Oil on canvas. 63 x 51 1/2 inches. (New London Gallery.)



Lyonel Feininger: The Towers above the City. 1931. Oil on canvas. 34 x 48 in. (Arts Council Gallery, London.)

At Cassis the stones the fish  
the rocks examined under the lens  
the sea-salt and the sky  
made me forget human importance  
and invited me to turn my back  
on the chaos of our actions  
and showed me eternity  
in the little waves of the port

This poem verbalises characteristics of Wols' visual imagination: the connections of "eternity" and "little" forms, humble objects, the reference to the magnifying glass. In his drawings the big and the small, the near and the far, are conflated, so that our normal sense of orientation and scale is confused. Here Wols can be compared with other painters of the 40s, not all of them necessarily emerging "informalists". Graham Sutherland, in his Welsh sketch books—the basis of his gouaches and paintings of the earlier 40s, found connections between stones and an estuary, a hill and a pebble. He retained both readings in forms of ambiguous scale. In American art, at the same time, painters like Gorky and Baziotes pursued a comparable goal, though by different routes. The drawings that Gorky did in the Summer, 1943 at Hamilton, Virginia, "looking into the grass", linking vegetal with human and insect structures, convey a sense of swarming nature that neighbors on Wols' ecology. His hybrids were more precise and less amorphous than Wols', but undoubtedly kin. Barnett Newman, writing in another Betty Parsons catalogue (1947), about the early work of Theodoros Stamos (when his painting was very close to Baziotes' lagoons), describes another version of this intimate, non-scenic approach to nature. "His ideographs capture the moment of totemic affinity with the rock and the mushroom, the crayfish and the seaweed. He re-defines the pastoral experience as one of participation with the inner life of the natural phenomena." The biomorphism of all these artists was rooted in nature.

Wols' sense of form as something organic and changing begins in his work in the 30s, his Prinzhorn Period, with his dependence on schizophrenic models for the way in which one form turns into another. In the later works, however, he postulates not particular cases of resemblance but the identity of everything by evocative and undetermined marks. These marks imply organic life on a very generalised level—seeding, sprouting, fighting, decaying, reborn, a cycle with all the phases running together, wild. Probably microscopy contributed to this vision of the crowded earth, which became real for him at Cassis and for Gorky at Hamilton. Klee had used the microscope, as his drawings show; Miró and (late) Kandinsky also made free play with the forms revealed by magnification. Moholy Nagy formally brought aided vision into art teaching between the wars, where it has been ever since. Redon is one of the 19th century artists who used the microscope in a way that must have been congenial to Wols. The microscope did not justify personal fantasies by showing them to be, after all, true and real, but it did confirm and deepen a native fascination with the small. Fantasy incorporated the new information.

The pre-microscopic existence of minute orders of life, below the Human Kingdom, is expressed in childhood stories of fairies and funny animals. This intuitive fantasy of the minute was enriched by science, adding complexity and new forms to the iconography of flora and fauna that runs alongside other artistic activities (Herbals, Paradieses, Infernos, Forests, Jungles). Wols erased the limits between himself and non-human life in his art, extending his charity to nature's least. Marjorie Nicolson in "Science and Imagination", an account of the impact of the micro- and tele-scopes on English literature in the 17th and 18th century, points out that Antony van Leeuwenhoek's observation of "multifarious animalcules" in a drop of water led to a primitive sense of nature. It produced, as she wrote, a sense of nature as "superabundant and lavish, prolific and creative". I take it that Wols had a general acquaintance, at least, with this tradition, in one of its ramifications, and could expect his audience to know it also. Anybody brought up on "Gulliver's Travels", Redon, Capek's "Insect Play", illustrated magazines, science fiction, would have enough knowledge to respond directly to Wols' lyrical celebration of low life.

The painters of the 40s felt a common need to reach beyond still-life artefacts, such as Braque and Picasso manipulated, and beyond man-centred imageries, such as Léger and Picasso constructed. To the painters of this period, destroying the canons of existing modern art, but not yet in confident possession of a new style, the sense of nature as an indiscriminating energy was a god-send. It involved them emotionally in a way that overruled traditional

judgment and it led to a more diffuse pictorial structure. Henri Michaux wrote (1939) of a head appearing in his painting, "before me, as if it was not mine... emerging from obsession, from the abdomen of memory, from my subsoil". This sense of involving the whole of the psyche, especially in its mute and involuntary aspects, is strong in Wols, as in Michaux, and, at a higher level of technical sophistication, in Gorky, Baziotes, Stamos, Sutherland. It was clear by the 40s that the unconscious, though a part of the Surrealist target, might, have evaded all the games, hand-coloured photography, occultism, and bed-room Freud. Ideas about the personal unconscious in contact with nature as a blind force, burst the formal conventions of School of Paris painting. By regarding Wols in the context of ideas in which he worked (which are very different from post-war "informel" art), we may begin to earn a better position from which to see his art clearly.

#### FEININGER

Wols' painting could be described as the discovery of plenitude in a weed: his subject, the population explosion under our feet. Earlier, however, in drawings of (presumably) the late 30s and early 40s, he made a long series of studies of, to quote another poem,

A very large and very  
beautiful unknown town  
with its vast suburbs and seas

This town, or rather towns are drawn with a minute facility which pulls farstretching and diversified forms into manageable units. Looking at a town from on high, as part of a panoramic view, Wols reduces the many diffuse buildings to one linked structure, as bees become a unit when they settle. The scatter of shelters thickening around gates, towers, and squares, are made as compact as corals or sponges. These brilliant images of communities, as colonies of forms, belong, in their legibility in a tradition that includes Turner's Rhine cities, the strange towns of schizophrenic art, and Tobey's panoramas. Incidentally Tobey is the American with whom Wols can be most usefully compared—and not Pollock as current criticism usually has it. Tobey is urban and cultivated in a way that seems very sedate compared to Wols, but they both have a tendency to work on a small scale which they dissolve calligraphically into a range of cosmic imagery. Tobey's "Broadway Norm" is an urban and his "Pacific Transition" a didactic statement of multifarious forms, based on various kinds of communication (neon lighting or global Faith).

A Lyonel Feininger memorial exhibition (at the City Art Gallery, York, and at the Arts Council Gallery, London) raised the issue of city-imagery. Tobey, who corresponded with Feininger, wrote of him (Curt Valentin catalogue, 1954): "what shall one say when gazing at his paintings of ancient edifices where stone and wood are dematerialized before our eyes". Feininger's early works were abstracted from German Gothic cities, with dizzy West Ends of cathedrals and their accelerating spires and old timbered gabled houses. His later work, after his return to his native America, did not change fundamentally. The style of city painting, that had had a link in Germany with Caligara's décor, fitted New York like a T. As Tobey observed of American period Feininger: "the buildings of Manhattan rise resplendent carrying within their magic structures the calligraphic black lines of stone, glass and steel". How did Feininger make the Gothic city and Manhattan so similar, without being false to either? For a start he dematerialized the buildings, so that bulk was drained of weight and detail was rinsed away. Windows became part of the skin pattern and not voids, as in De Chirico's buildings. Feininger was at the Bauhaus where he would have had ample opportunity to familiarise himself with prevailing ideas about Gothic architecture. Gothic was frequently regarded as a proto-functionalism by International Style architectural theorists. It was logical method in structure; load-bearing arches were paradigms of linear purity. Hence the fine crystalline structures that Feininger coaxed out of German architecture, though inspirational and exalted, rested on a rational premise. When he got to New York it was logical to treat sky-scrapers as the descendants of Gothic engineering, and of Gothic spirituality. Earlier skyscrapers than the ones built now had a double connection with the Gothic: the structural and the symbolic (the Woolworth Building was celebrated, when it was built, for example, as a Cathedral of commerce). His taste for sailing boats, especially racing yachts, is typical, also, of a belief in the connection between functional design and inspirational imagery of the maximum grace and splendour.

Feininger's cities, like Wols', like some of Tobey's, are non-topographical. They belong not only to the ground they stand on, but

(continued on page 73)

# Les Sources du XXe siècle (1884-1914)

Exposition organisée par le Conseil de l'Europe  
au Musée d'Art Moderne de Paris

Françoise Choay

Les recherches épistémologiques des historiens modernes ont assez dénoncé l'artifice qui consiste à construire l'histoire segmentairement, à coup de dates. Et, à son tour, l'histoire de la culture nous a appris à penser par ensembles, à structurer le temps selon des lignes de forces qui s'enchevêtrent et n'aboutissent pas forcément aux mêmes points. C'est dire combien il était artificiel d'inclure une exposition entre les dates de 1884 et de 1914. Certes le premier Salon des Indépendants a lieu en 1884 et 1886 marque la dernière exposition des Impressionnistes. Mais n'est-ce pas dans les années qui suivront que Cézanne et Monet créeront leurs toiles les plus décisives? Certes la première guerre mondiale marque une coupure, mais pourtant elle sert de cadre aux expériences entamées déjà auparavant par Malévitch et Mondrian et elle laisse sourdement cheminer l'ironie de Marcel Duchamp. Mais après tout, le Conseil de l'Europe pouvait légitimement nous présenter une tranche d'histoire, dans sa richesse kaléidoscopique. Simplement, il eut mieux valu ne pas intituler cette exposition «Les Sources du XXe siècle». Car, qu'est le XXe siècle, sinon le cubisme (dont une partie de l'École de Paris actuelle demeure la tardive postérité), sinon Picabia et Duchamp, sinon Kandinsky? Qu'est le XXe siècle sinon Gropius, présent dès 1911 et dont le nom peut symboliser encore aujourd'hui une partie de l'architecture américaine? En outre, les sources du XXe siècle n'est-ce pas aussi bien dans les Cyclades, qu'en Afrique noire, en Australie ou chez Piero della Francesca qu'il fallait aller les chercher? Enfin on eut souhaité que le catalogue ne fut pas présenté sous les couleurs de Chagall. Car si Chagall a joué un certain rôle au XXe siècle, encore que dans une perspective historique il faille le limiter à la première avant guerre, il ne peut légitimement représenter ni le XXe siècle, ni ses sources.

Mais le problème sémantique une fois réglé, il faut dire aussitôt que le Conseil de l'Europe a organisé une exposition prodigieuse qui fera date dans l'histoire de l'Enquête sur l'art. Outre le nombre (764 toiles, dessins et sculptures) et la qualité des œuvres, il faut noter l'extrême diversité des courants qu'on a su y inclure; il y a encore quelques années, aucun officiel n'aurait présenté Willumsen à côté de Cézanne, Hill à côté de Redon, Bonnard à côté de Klimt, et il faut voir là un des traits caractéristiques de notre époque, penchée avec passion sur son proche passé artistique, et qui, dans cet acte narcissique qui en vient même à englober le présent, dans une permanente et inquiète auscultation, traduit non pas la crise, mais la transformation profonde des significations de l'art dans notre société industrielle. De plus, pour la première fois, à cette échelle (après le précédent du Musée d'Art Moderne de New-York pour l'Art Nouveau) les organisateurs ont présenté une synthèse de tous les arts plastiques, incluant non seulement les arts graphiques et le meuble, mais également l'architecture. Cette innovation semble d'une portée considérable sur le plan méthodologique: le biais de l'architecture plus évidemment liée aux divers secteurs de la réalité historique (politique, sociale, technique) peut permettre d'éclairer le domaine de la peinture, plus secret et voilé dans la mesure où celle-ci plonge souvent des racines profondes dans la terre de l'utopie.

Bref l'envergure et la qualité de cette exposition sont telles que le critique est presque gêné de faire quelques réserves. Mieux vaut cependant les formuler avant de procéder plus avant, non pas dans une analyse qui demanderait un volume, mais dans l'évocation des problématiques soulevées par cet important ensemble. Si l'on entre dans le détail, on peut donc dire que les «Sources» pèchent par défaut et par excès. En effet on regrette du côté anglais l'absence de Burne Jones mort seulement en 1898 (le «Roi Cophetua» est de 1884), après avoir produit des œuvres qui semblent formellement assez puériles, mais qui participent néanmoins du même

esprit nostalgique qu'un des secteurs les plus vivants de l'art contemporain; on déplore du côté allemand l'absence de tous les précurseurs de l'expressionnisme et particulièrement Corinth; du côté suisse enfin, pourquoi avoir fait la part si belle à l'ennuyeux Hodler et avoir banni Böcklin dont quelques unes des toiles les plus significatives s'échelonnent entre 1887 et 1895. Il est à craindre que cette dernière omission ne résulte d'une exclusive du «goût» européen qui par ailleurs a été si bien mis entre parenthèses. Il faut en outre signaler certains déséquilibres dans l'accrochage: un Gustave Moreau, trois Monet, quatre Léger seulement contre treize Kokoschka, dix Boccioni, et surtout six Willumsen, cinq Barlach, six Wouters, à titre d'exemple. Enfin certains peintres sont purement et simplement inutiles. Tantôt ils n'appartiennent pas à l'histoire, tels les nombreux belges et hollandais, Braekeler, Caermans, Steer, Smits, Spillaert (pour citer au hasard, et ne pas vouloir éliminer les Sluyters, les Wouters, les Evenepoel), tel encore Nonell que l'on ressuscite sous prétexte qu'il inspira Picasso. Tantôt la curiosité a fait montrer, par exemple, les premières sculptures de Gonzales qui en 1912 ne laissent rien prévoir de son apport révolutionnaire d'après guerre. De même on a voulu inclure les magnifiques Malévitch suprématistes (d'ailleurs en pénitence sur une porte de service, avec «Le Gardiste» de 1912-1914 que l'on aurait gagné à rapprocher de Léger) qui, en fait, appartiennent à une période postérieure, et ont été élaborés pendant la première guerre mondiale. Ajoutons enfin que la section d'architecture qui confond tous les courants dans un ordre chronologique et juxtapose sans explication Berlage et Gaudí ou Eiffel et Philippe Web constitue une énigme indéchiffrable pour toute personne non initiée à l'histoire de la construction.

Il n'en demeure pas moins, répétons-le, que ces réserves sont mineures par rapport à l'ensemble d'une exposition qui, confrontant les «ismes» et affrontant les arts, nous permet de rechercher les filiations profondes par delà les dénominations pragmatistes et les interdicts logiques. Ainsi par exemple, l'étude des rapports possibles entre les formes architecturales et picturales contemporaines de l'art nouveau, peut être éclairée par comparaison à des développements ultérieurs de l'un et l'autre art, et conduire à certains concepts nouveaux.

\* \* \*

A la suite de Pevsner, Hitchcock, Giedion, Zevi, l'influence de la peinture sur l'architecture est devenue un lieu commun (nous songeons bien entendu à une influence formelle et non à celle du contenu figuratif, comme dans le cas où l'on dit que les architectures antiques d'un Poussin ont contribué au mouvement néo-classique du XVIIIe siècle). Dans le cas de l'art nouveau, l'exposition montre suffisamment (après celle de New-York), l'influence quasi initiatrice des arts graphiques: la vaste section consacrée aux papiers et tentures murales de Mackmurdo et de Voysey nous en convainquent sans peine. Cependant l'analyse des bâtiments en cause nous montre que l'apport des arts décoratifs est éphémère, il s'agit d'un placage de surface, particulièrement net chez Endell ou encore chez Perret, à ses débuts, ou tout au plus d'une prolifération anecdotique dans les détails comme chez Horta. Mais lorsqu'on en vient au problème véritablement architectural de la charpente, on ne peut plus parler vraiment d'influence. Dans les édifices très limités, appartenant essentiellement à Horta, Guimard et Gaudí qui définissent l'architecture modern'style, le principe constructif n'est pas inspiré par les motifs décoratifs contemporains (dont il reste à expliquer le surgissement, et à propos desquels il est sans doute nécessaire d'invoquer la nostalgie préraphaélite), mais par des structures naturelles où l'on peut trouver le reflet direct de certains travaux de zoologie ou de botanique, tels ceux de Haeckel.

Maintenant, si l'on prend le cas, non plus des décorateurs ou des affichistes, mais des peintres, tel Munch qui est l'un des plus fréquemment invoqués, je n'arrive pas à voir le rapport que peut présenter un tableau comme «Le Cri» avec un édifice d'un des trois constructeurs cités plus haut. Ou bien alors disons qu'il s'agit de part et d'autre d'une attitude de l'esprit qui se libère des conventions pour faire place à la libre expression de certaines forces (cet aspect serait d'ailleurs apparu avec encore plus d'évidence dans certaines œuvres du Musée d'Oslo ou de l'atelier de Munch où l'artiste a peint avec ses doigts et utilisé le procédé du dripping). Mais on constate alors que chez Munch qui sera suivi par l'ensemble des expressionnistes allemands il s'agit surtout d'une libération des cadres logiques en vue de l'expression de la subjectivité, tandis que les architectes précités tendent au contraire à se libérer d'une logique que l'on pourrait qualifier culturelle, pour laisser se manifester une logique supérieure, accordée à la nature des choses.

Cette attitude apparaît avec clarté dans la photographie du toit des écoles de la Sagrada Família: il est plié en accordéon selon une des structures naturelles les plus économiques, de façon à offrir un maximum de résistance par l'opposition des forces en jeu. Que l'on compare ces formes, ou celles de la crypte Guëll aux édifices des autres architectes d'alors, on constatera au contraire chez ceux-ci, en dépit d'incursions passagères dans l'art nouveau qui apparaît chez eux comme une mode, un véritable processus d'abstraction fondé en partie sur le maniement des techniques nouvelles.

On n'a pas manqué d'invoquer à propos précisément des Loos, Hoffmann, Behrens, l'influence de Cézanne. Plutôt qu'une interférence directe dont la preuve semble d'ailleurs impossible à fournir, il faut chez le peintre d'Aix comme chez ces précurseurs de l'architecture rationnelle, voir à l'œuvre la toute puissance de l'Ego constructeur, abstracteur et constitutif de l'art occidental et dont la tradition remonte à Giotto.

Le premier contact effectif entre architecture et peinture se produit plus tard, seulement à la suite de l'expérience cubiste et de ses prolongements: en ce sens Mies van der Rohe sera la vérité de Mondrian. Et la rencontre peut se faire (et se poursuivre longtemps, au Bauhaus comme chez Le Corbusier) à partir du moment où l'architecture a atteint la phase critique, symbolisée dans l'exposition par cet extraordinaire monument des temps modernes, l'usine Fagus construite par Gropius en 1911. Mais, si l'on compare cette image austère, qui préfigure Park Avenue 1960 et où l'esprit d'abstraction triomphe parmi le verre et les angles droits, aux quelques chefs-d'œuvre de 1900, ceux-ci nous apparaissent singulièrement riches, et proches aussi des formes révolutionnaires d'aujourd'hui. En bref, un des intérêts majeurs de l'exposition, est à mon sens, de nous révéler l'architecture rationaliste comme un moment d'ascèse nécessaire voulue par la dialectique de l'histoire, et après lequel la conscience architecturale va pouvoir réaliser sous la direction de Candela ou de Buckminster Fuller, ce qu'elle n'avait pu que rêver au temps de Gaudí. Dans cette perspective, Gaudí n'apparaît plus sous le seul jour de la pensée schizoïde, précurseur du surréalisme, justement salué par Dalí dès 1930, mais comme l'annonciateur génial d'une architecture fondée sur la libération des formes naturelles immanentes aux matériaux de construction et une économie, non plus des formes euclidiennes, mais des forces en œuvre. Si cette architecture se borne aux alentours de 1900 à quelques cas isolés, qui apparaissent aujourd'hui surtout comme des curiosités, c'est que les constructeurs ne sont pas encore formés à la réalité rugueuse des techniques nouvelles et du machinisme et qu'ils s'enlisent dans la contradiction historique que représente leur méthode artisanale.

Or le mouvement dialectique qui apparaît si clairement dans le développement de l'architecture, me semble également applicable à la peinture. A-t-on véritablement considéré le cubisme comme une ascèse? N'a-t-on pas trop souvent le tort de l'envisager comme une révolution et un point de départ absolu? Dans l'exposition des Sources il m'apparaît bien plutôt comme un moment éthique, grandiose et nécessaire, et qui marque l'aboutissement de tout ce mouvement de l'art occidental traditionnellement fondé sur la construction (abstraite) du monde, par l'ego constitutif. On notera au passage dans la salle cubiste, le triomphe de Léger représenté par une série de toiles exceptionnelles («Nus dans la Forêt» de 1908-1910, «La noce» de 1910/11, et «Contraste de formes» 1913): il triomphe aisément de la concentration triste de Picasso, sans doute par la présence de son lyrisme qui introduit la contradiction



Gaudí: écoles de l'église de la Sagrada Família. (Photos Amigos de Gaudí.)



Gaudí: Iglesia Colonia Guell — étude de forces. (Photo Amigos de Gaudí.)

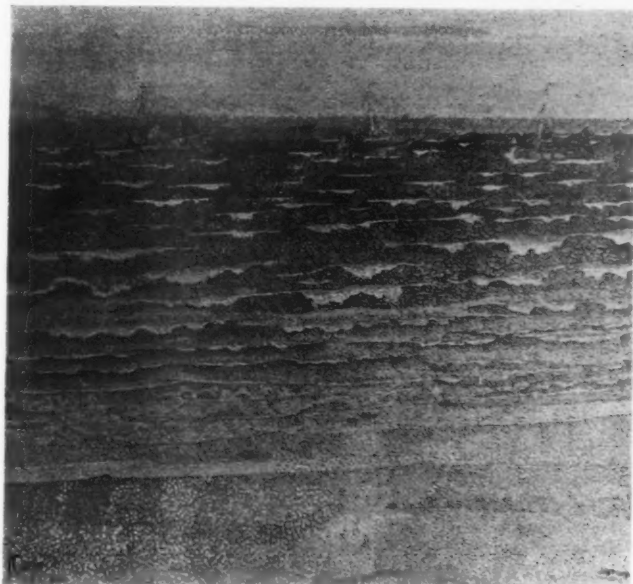
dans le système, et laissait entre 1911 et 1917 prédire à l'œuvre de Léger, d'autres développements que le type de réalisme qui culmine avec ses «Bâtisseurs». Bref le cubisme serait une ultime prise de possession, au seuil de l'ère machiniste, dans le temps précis où les techniques occidentales d'appropriation du monde se généralisent et gagnent la planète tout entière. Ainsi apparaît-il normal que le cubisme et avant lui le divisionnisme qui en est une sorte de préfiguration se soient rapidement répandus à travers le monde. Leurs divers avatars préfigurent les débuts de ce que les organisateurs désignent par le concept ambigu de peinture internationale. Ils nous en ont montré, essentiellement pour le divisionnisme, quelques exemples admirables, avec notamment «Le Soleil» de Pelizza, ou cette «Mer» de Toorop qui fait si joliment pendant aux «Iles d'or» de Cross. Certes nous savons que cette peinture abstraisante et constructrice a eu ses prolongements postcubistes et qu'après de Styl et l'abstraction géométrique, une partie de l'École de Paris vit encore aujourd'hui sur ces bases. Mais nous savons aussi qu'elle ne nous concerne plus. Elle a été le moment d'ascèse absolu, nécessaire pour que l'attitude ontologique du peintre en



Pelizza da Volpedo: Le Soleil. 1906. Toile. 150 x 150 cm.  
(Galleria d'Arte Moderna, Rome.)



Kandinsky: Improvisation chimérique. 1913. Toile. 130 x 130 cm.  
(Mme Ida Bienert, Munich.)



J.T. Toorop: La Mer. 1899. Toile. 46 x 50.5 cm. (Rijksmuseum Kröller-Müller, Otterlo.)



Carl Fredrik Hill: Tigres dans la Cour d'un Temple. Encre de chine.  
56.5 x 66.5 cm. (Malmö: Musée.)



Severini: Dynamic Hieroglyphic of the Bal Tabarin. 1912. Toile. 161.6 x 156.2 cm.  
(Museum of Modern Art, New York. Lillie P. Bliss Bequest.)



Klimt: Madame Fritza Riedler. 1906. Toile. 152 x 133 cm.  
(Oesterreichische Galerie, Vienne.)

face du monde, puisse changer, et qu'il ose, en pleine conscience laisser être les choses au lieu de les construire à priori. A ce moment, Pollock devient en peinture l'équivalent de Buckminster Fuller en architecture.

Bien entendu il s'agit ici d'indications schématiques, en style d'esquisse. Toutefois on pourra me demander où se classe l'œuvre des expressionnistes et de toute la peinture de l'irrationnel, chère aux nordiques et à laquelle l'Exposition accorde sa juste importance. Cependant le rejet de la logique classique ne recouvre-t-il pas chez eux un même primat de l'Ego que chez les «Cézaniens». Seulement, le monde ou l'ego lui-même considérés comme objet, sont informés selon une autre logique, un autre ordre, aussi arbitraire. Ainsi se dessinent deux tendances, celle qui exprime brutalement la subjectivité (de Munch et Van Gogh à Heckel, Schmidt-Rottluff et Kirchner), et celle qui se livre à la patiente investigation du moi caché, et où je rangerais à la fois Redon et l'admirable Klimt. Klimt que nous voyons ici, particulièrement dans le portrait de «Madame Fritz Riedler» (1906), dévoiler avec maîtrise et par l'interférence de la forme maîtresse (une femme) et du fond apparemment décoratif, la dialectique des contenus manifestes et des contenus latents et l'illusion qui fait croire à l'existence de l'anecdote. Mais rappelons le, Freud était positiviste. Il faudrait aussi citer ici quelques toiles annonciatrices du surréalisme, comme «Les Demoiselles» très intellectuellement élaborées par Casorati en 1912 et les extraordinaires séries de dessins de Hill et Kubin, à mi-chemin entre le surréalisme et l'art brut.

Mais alors, où sont les Gaudí et les Horta de la peinture? Ont-ils existé? Ou bien se réduisent-ils finalement à Voysey, Mac Murdo et ceux qui ont marché dans leurs traces, dans une voie parallèle à la peinture? Assez curieusement, il me semble pourtant qu'on puisse citer deux noms de peintres nés à deux ans d'intervalle en 1867 et 1869 et demeurés en définitive isolés. Bonnard (auquel il faudrait peut-être adjoindre le Ensor qui peignit en 1886 les «Enfants à la Toilette») en dépit d'une vision «réaliste» semble refuser les règles de la construction et s'effacer complètement pour laisser se manifester les objets sous lesquels se pose son regard. Matisse, le premier, possède dès 1907 ce geste apparemment négligé, cet art rusé de mettre les recettes constructives entre parenthèses, qui seront l'une des clés de l'art actuel.

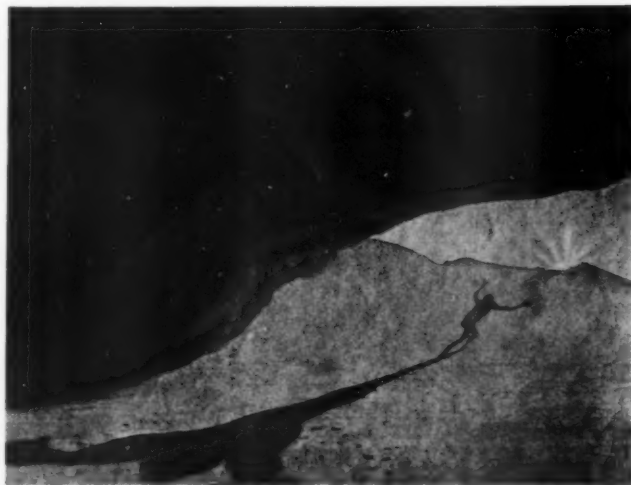
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Les mêmes faits à propos desquels nous avons esquissé une réinterprétation possible, peuvent, à la lueur de cette exposition, être introduits dans une multitude de problématiques. Ainsi, par exemple, n'est-il pas paradoxal que cette exposition placée sous le signe de l'Internationalisme, force le visiteur à réintroduire la notion de nationalisme. En effet, malgré ce qu'on ferait mieux d'appeler le cosmopolitisme de l'art moderne, malgré les emprunts formels qui les font rapprocher à travers quelques décalages de temps, jamais on ne confondra le pointillisme de Seurat avec celui de Toorop ou Pelizza pour reprendre des exemples déjà cités, alors que le premier Signac des «Balises» (1890) ou même du «Portrait de Fénéon» (1890) en est parfois presque indiscernable. De même il ne sera pas question de confondre Paula Modersohn avec Gauguin, ni le Malévitch du «Gardiste» (1912—1914) avec les œuvres contemporaines des cubistes français et particulièrement de Léger, celui auquel il ressemble le plus d'un point de vue formel. Et de même pourrait-on développer l'opposition des fauves et des expressionnistes allemands: nous avons vu dans cette exposition que Derain dans le «Pont de Westminster», par exemple, a beau utiliser les mêmes couleurs que Kirchner, cette toile demeure essentiellement française par la rationalité de la composition et le calme qui subsiste à travers l'entrechoquement des couleurs.

Une fois de plus, la France se manifeste par sa logique, son harmonie et négativement son absence de folie. «La passion, cela m'avait longtemps manqué en France. Et non seulement la passion, mais le génie des contraires, la confusion, le chaos» disait Henry Miller à propos simplement d'un style de vie. Tout cela, la peinture des pays du nord nous l'apporte, avec le poids de son symbolisme que la critique française considère trop souvent avec mépris, comme «littéraire», avec le poids d'une angoisse existentielle. On en trouve un exemple inattendu dans une série de toiles étonnantes pratiquement informelles, du dramaturge Strindberg. Même un tableau aussi extraordinaire par son contenu que «Le Cirque» de Seurat, ne ressortit pas au premier degré à l'imaginaire métaphysique. Le désespoir qui en émane est complètement médiatisé par l'ironie.



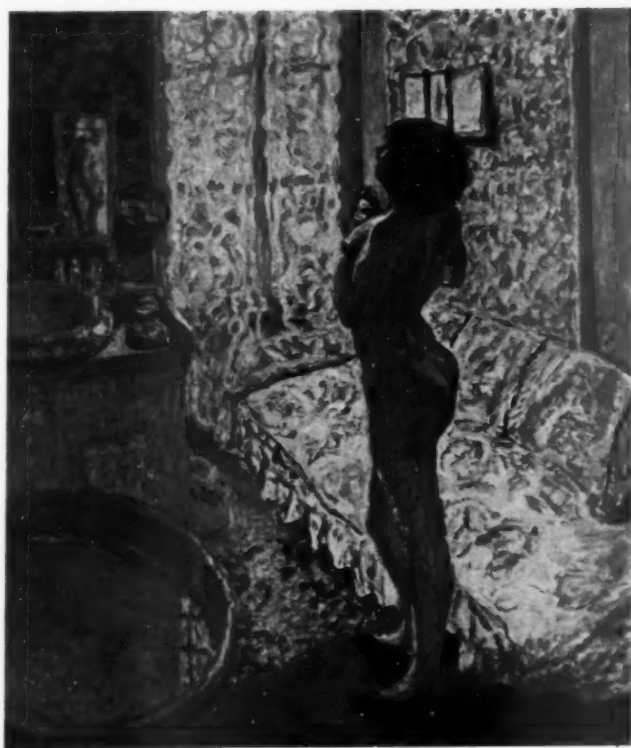
August Strindberg: La Ville. Toile. 94.5 x 53.2 cm. (Nationalmuseum, Stockholm.)



Alfred Kubin: La nuit tombe, le jour s'enfuit. 1907-10. Plume et lavis. 20.5 x 28.2 cm. (Wolfgang Gurlitt, Munich.)



Marcel Duchamp: Nu descendant un escalier, no 2. 1912. Toile. 147.2 x 89 cm. (Museum of Art, Philadelphia; The Louise and Walter Arensberg Collection.)



Bonnard: Nu à contre-jour. 1908-09. Toile. 124.5 x 109 cm. (Musées Royaux des Beaux-Arts de Belgique, Bruxelles.)



Léger: Nus dans la forêt. 1908-10. Toile. 120 x 70 cm. (Rijksmuseum Kröller-Müller, Otterlo.)



Matisse: Nu rose. 1909. Toile. 33 x 41 cm. (Grenoble, Musée des Beaux-Arts.)



Cézanne: La Montagne Sainte-Victoire. 1905-06. Toile. 63.5 x 83 cm. (Zürich, Kunsthaus.)



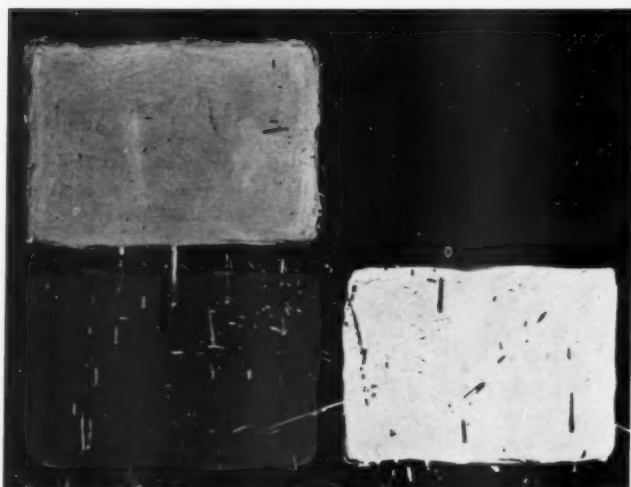
Louise Nevelson. (Photo Galerie Daniel Cordier, Paris.)

En résumé, et je crois que c'était un des propos de l'exposition, celle-ci nous démontre l'erreur qui consiste à faire sortir tout l'art actuel de l'école de Paris. Mais elle permet aussi de comprendre que la peinture pure de cette dernière, «absolument débarrassée de toute espèce d'intention psychologique ou littéraire» comme disait Elie Faure de celle de Cézanne, sa sérénité, est à la base du langage pictural d'aujourd'hui et que la conjuration de l'Ego constructeur et de ses lois, était possible seulement par la médiation de cette virtuosité.

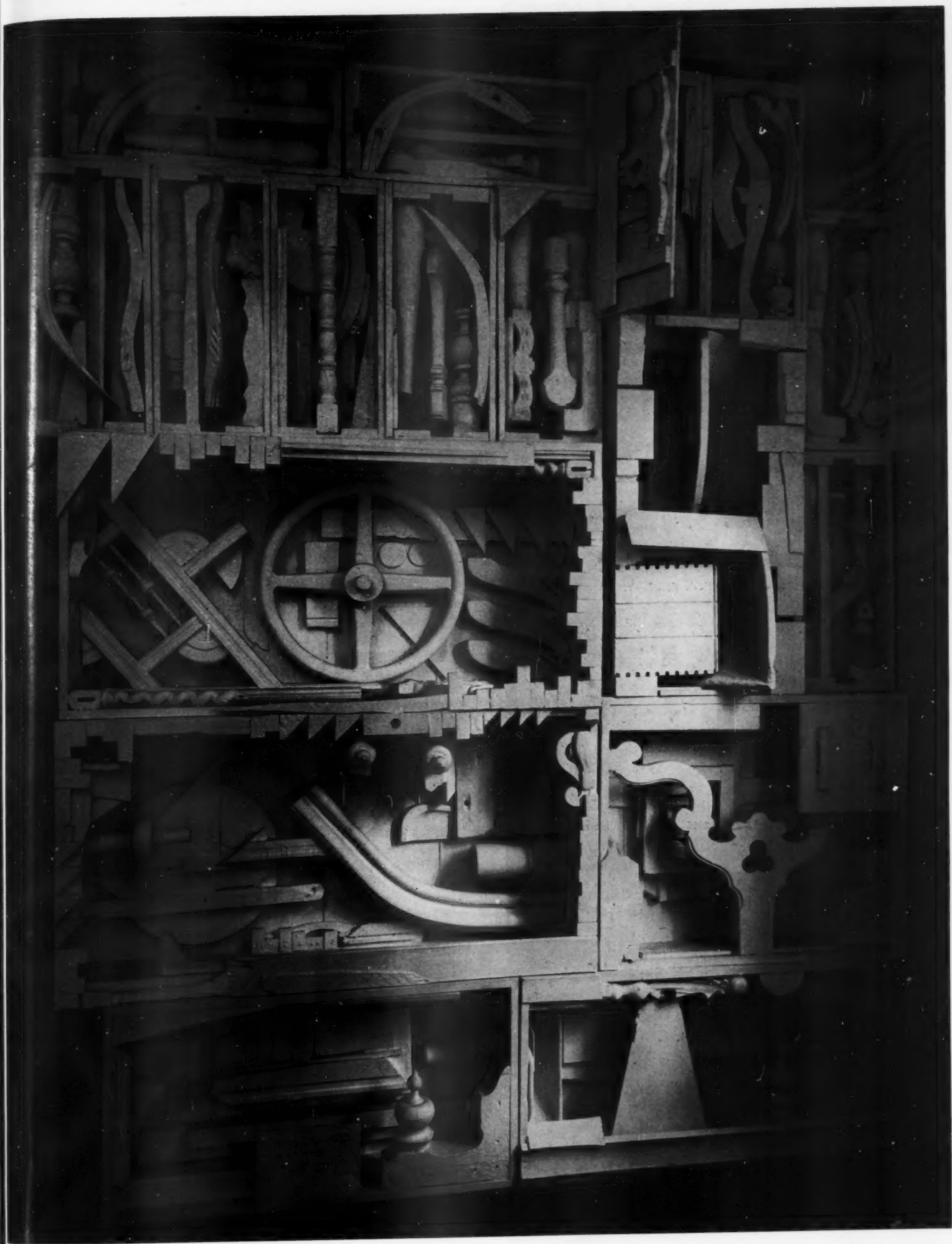
Parmi les galeries, la seule exposition majeure est celle de Louise Nevelson chez Daniel Cordier. C'est un événement. La galerie est entièrement occupée par une petite partie des murs et portes élaborés au cours des dernières années par cette femme de 61 ans qui est née à Kiev, mais travaille dans la solitude à New-York. Sitôt le seuil franchi, le visiteur pénètre dans un monde envoûtant, dont la réalité balaie aussitôt les allégations de ceux selon qui le succès a gâté l'authenticité première de l'œuvre, qui aurait dégénéré en procédé stéréotypant. Mais pareille intelligence de la construction et conscience de ses thèmes dès le départ toute espèce d'ingénuité que la reconnaissance du public aurait pu gâter, et devant ces formes indéfiniment mêmes et diverses, on doit simplement parler d'obsession, l'obsession qui crée les univers.

Parmi cet univers, le visiteur ne sera rassuré par aucune des constantes auxquelles l'ont habitué les créations venues d'Amérique: aucune action à l'état pur, aucune révolte évidente, aucune agressivité au premier degré, mais les effets corrosifs d'une dérision nourrie et murie dans le secret. Dans une préface éblouissante, dont on voudrait pouvoir citer des passages entiers, le peintre Georges Mathieu a bien dégagé la signification de cette œuvre faite de débris de bois, indifférents, et assemblés d'une manière qu'il qualifie post schwittersienne. Après avoir décrit Nevelson «telle une déesse un peu lasse d'avoir tué tant d'amants pour si peu de joie» car «ils y sont tous, alignés, pendus: la médiocrité, la bourgeoisie, l'égoïsme, la sécurité, l'américan way of life, les assurances sociales, le confort...», il montre les «interrogations suppliantes de l'œuvre», «son caractère conjuratoire et magique, sa volonté de transfigurer le monde des hommes au moyen d'un sacrilège sans limites et sans fond» qui la «dresse comme une éclatante et sublime revanche contre Dieu».

Sur quels points insister après la longue analyse de Mathieu? Tout d'abord sur le fait que depuis la boîte noire que le peintre rapporte des USA, Nevelson s'est mise à utiliser parfois le blanc ou une mince pellicule dorée pour recouvrir ses «sculptures». Ces pigments se révèlent aussi efficaces que l'ancien graphite noir qui semblait définir Nevelson, parfois plus inquiétants encore, parce que plus formidablement ironiques en proclamant la gloire de ce qui était débris et que l'intention de l'artiste enchaîne en tous cas aux zones les plus obscures du psychisme. Puis, je voudrais souligner le soin maniaque avec lequel se fait l'organisation des morceaux de bois: il s'agit là d'une véritable mentalité, dont on trouve un équivalent dans l'art de Dubuffet et qui représente l'exact contrepoint de l'attaque décontractée et sommaire de l'école de New-York, ou de la désinvolture de Mathieu lui-même. Il faudrait aussi dire que la boîte aux tabous dérisoires n'est pas la seule forme d'expression de Nevelson. Elle construit aussi des mâts totem (pas toujours efficaces), des grottes macabres qui ressemblent à des calvaires et surtout ces murs à base d'encastrements, presque toujours composés, en effet, de boîtes assemblées sur un nombre de rangs et d'étages variables: boîtes sans couvercles, qui présentent cruellement nus, des débris de meubles bourgeois, des morceaux de planches, ou des fac-similés d'instruments de torture. Mais l'aspect sans doute le plus paradoxal de Nevelson



David Budd: Fortyfour. 1959. 81 x 112 cm. (Photo Galerie Stadler, Paris.)



Louise Nevelson. (Photo Galerie Daniel Cordier, Paris.)



Sonderborg: Dessin à la plume d'oie. (Galerie Karl Flinker, Paris.)



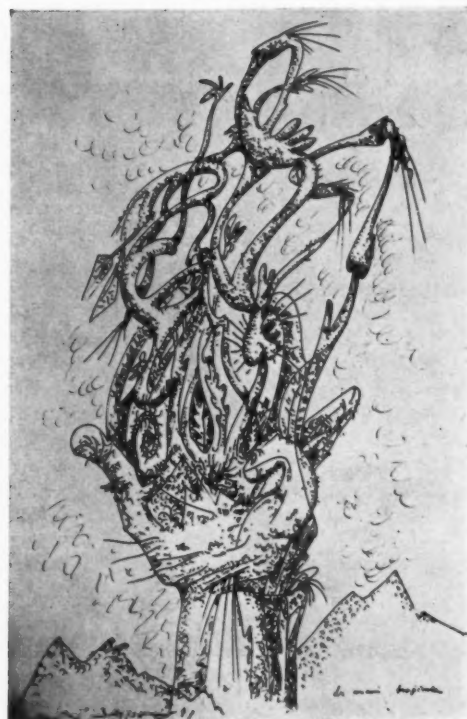
Sonderborg: Peinture, 17-2-60; 18 h 21 à 18 h 57. 110 x 70 cm. (Galerie Karl Flinker, Paris.)

est la façon dont elle a su intégrer la vision la plus désespérément réaliste et historique dans un monde fantastique, qui doit beaucoup au contact qu'eut l'artiste avec les reliques des civilisations mortes.

A l'opposé de Nevelson, nous avons vu deux Américains caractéristiques de l'école de New-York. Gottlieb, à la Galerie Neufville, irrite par la répétition de ses grands disques colorés alternativement de toutes les couleurs: l'académisme est particulièrement insupportable chez les peintres qui se recommandent de l'immédiateté. Au contraire, chez Budd (Galerie Stadler) la répétition du thème, tout en n'étant pas obsessionnelle, représente à chaque fois un jaillissement et une interrogation. Ce jeune homme dont nous voyons la première exposition personnelle à Paris procède par rectangles de couleurs violentes, qu'il juxtapose. L'ensemble est d'une étonnante gaité, plein de vigueur. Il faut souhaiter que dans les années à venir il ne bute pas sur les écueils de l'esthétisme ou de la décoration; pour l'instant, on peut le situer dans le mouvement qui s'amorce actuellement aux USA, avec les formes régulières de Nolan et de Johns. Mais Budd reste encore beaucoup plus proche de la première génération des peintres américains, par l'expression de la violence et aussi de la rapidité de l'acte pictural.



André Masson: Le grain de mil. 1942. Dessin encre. 52 x 58.5 cm. (Galerie Louise Leiris, Paris.)



Masson: La main tropicale. (Métamorphoses, pl. 35.) 1941. Dessin encre. 58.5 x 39.5 cm. (Galerie Louise Leiris, Paris.)



Masson: Actéon. 1943. Dessin encre et lavis. 70.5 x 57.5 cm. (Galerie Louise Leiris, Paris.)

Il est d'ailleurs intéressant de constater combien le dynamisme et la rapidité se traduisent différemment chez les peintres européens dont ils constituent le thème, tels Mathieu ou encore Sonderborg qui expose actuellement à la Galerie Flinker. Sonderborg pousse l'obsession de la durée jusqu'à titrer ses toiles par les heures de leur commencement et de leur achèvement: 21 h. 07 à 21 h. 12, 19 h. 37 à 19 h. 48 etc. La rapidité d'exécution est effectivement évidente dans ces toiles; mais autant que par leur dynamisme, elles stimulent le visiteur par le spectacle de structures insolites devant lesquelles l'analyse bute: ni acte pur, ni geste projectif, on serait tenté d'y voir l'esquisse de quelque monde en formation. Mais l'exploitation de l'automatisme a des limites, elle ne peut plus aujourd'hui constituer une fin en soi. Et il semble qu'actuellement Sonderborg se heurte à ce problème: c'est ce que me paraissent traduire certains dessins à l'encre de chine et certaines toiles où interviennent ici un cadrage noir, et là des empreintes de doigts de pied.

Devant la postérité actuellement encore nombreuse de l'automatisme, on mesure pleinement l'apport de précurseur d'un André Masson. A cet égard, la rétrospective de ses dessins, organisée à la Galerie Louise Leiris, est d'un intérêt considérable. Elle s'étend sur 38 ans, de 1922 à 1960, plongeant ses racines dans le surréalisme, mais originale, alimentée surtout par les découvertes du freudisme et tous les problèmes soulevés dans la suite par des hommes comme Georges Bataille. Le spectateur est un peu désorienté par l'absence de continuité, la diversité des styles, dans une œuvre qui fuse au gré des intérêts d'un esprit immensément curieux. En effet, quelle étonnante succession: les premiers dessins automatiques font alterner les réminiscences figurées avec de grands élans de lyrisme où la plume s'abandonne aux spirales de l'ivresse (mais trop souvent des serpentins, des étoiles ou de petits profils faciles viennent rompre le charme de la première impression). Ensuite vient une période néo-classique, froide et linéaire, celle des «Massacres» de 1933. Puis on assiste au contraire à un étoffement du trait qui se fait fourmillant à l'occasion des «métamorphoses» et des «mythologies de la nature»; l'artiste s'attache méticuleusement au détail dans des compositions surréalistes telle la caricature politique «Le thé chez Franco» (1938) dont la manière se retrouvera plus tard en 1943 dans l'extraordinaire «Main Tropicale» de 1941 (contemporaine et très proche des premiers dessins de Wols) dans certains dessins «sur le thème du désir» de 1947. Mais Masson aura également une période de trajectoires haytériennes, telle la «Forme errante» de 1955, et il se livrera au cours des années 1950 à des exercices de lavis directement inspirés par l'exemple chinois.

Toutes les œuvres réussies, et notamment celles correspondant à la période de l'isolement aux USA, pendant la guerre (le Grain de

Mil), le sont par le biais de l'automatisme et dès que l'artiste dont la sensibilité (et non l'intelligence) le détache de la tragédie humaine, consent à s'accorder aux rythmes du monde naturel.

Si souvent la cohésion manque dans cette œuvre, si ses sommets, admirables, ne sont pas tellement nombreux, les rapprochements que notre mémoire opère spontanément devant elle nous montrent assez l'importance historique de Masson et sa place dans l'art contemporain dont il a été un des libérateurs.

Sima, est lui aussi issu du surréalisme, mais cette origine, complètement sublimée, est pratiquement indécélable parmi ce monde allusif où de légers graphismes surgissent sur de vastes surfaces claires, colorées avec raffinement. On peut décrire ces formes presque géométriques, linéaires, mais nullement les reconnaître. Car sous les dehors d'un impressionnisme, c'est tout une poétique de l'imaginaire qui se crée chez Sima. Aucune violence, aucun viol de la conscience spectatrice: celle-ci doit entrer dans le jeu délibérément, elle est libre de se laisser ou non toucher par ces toiles diaphanes et longuement méditées. Le jeu avec la symbolique transparence est même si fondamental chez Sima, qu'il s'est tout naturellement attaqué au problème du vitrail et a inauguré des techniques nouvelles qui l'ont conduit à œuvrer avec le verre et à produire des «vitraux» aux teintes continues et complètement fondues.



Sima: Blême. 1960. Toile. 73 x 92 cm. (Galerie Paul Facchetti, Paris.)



Sima: Ombres grises. 1960. Toile. 60 F. (Galerie Paul Facchetti, Paris.)

## Exhibitions Here and There



1

1. Arshile Gorky: *Carnival*. 1944. Oil on canvas. 31 × 44 inches. From the International Surrealist Exhibition, "Tournament of the Enchanters", at the D'Arcy Galleries, New York.

2. Max Ernst: *Moon Mad*. 1944. Wood, painted black. 38 inches high. D'Arcy Galleries (see note above).

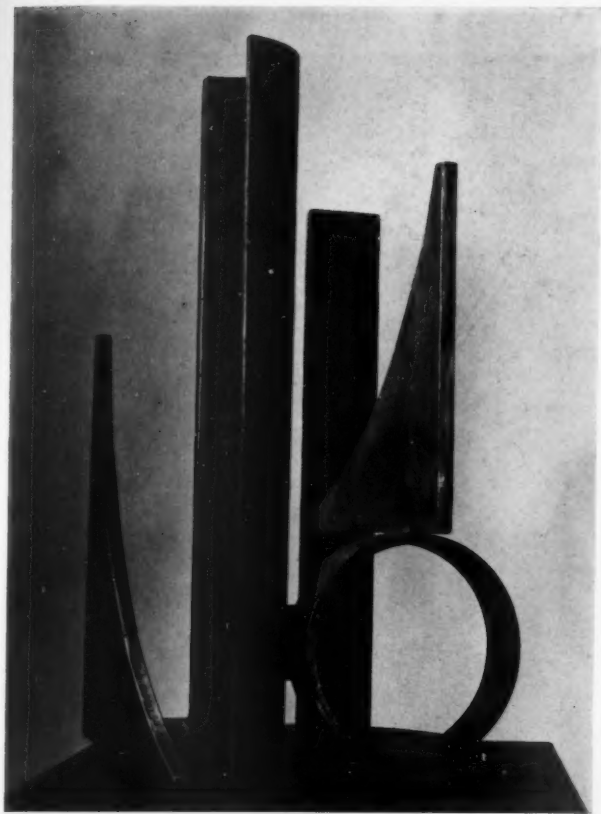
3. A view of the Adolph Gottlieb exhibition held in November at the Galerie Neufville, Paris.



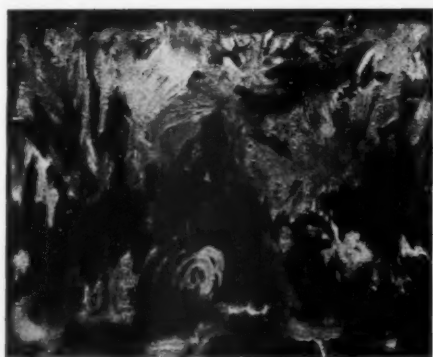
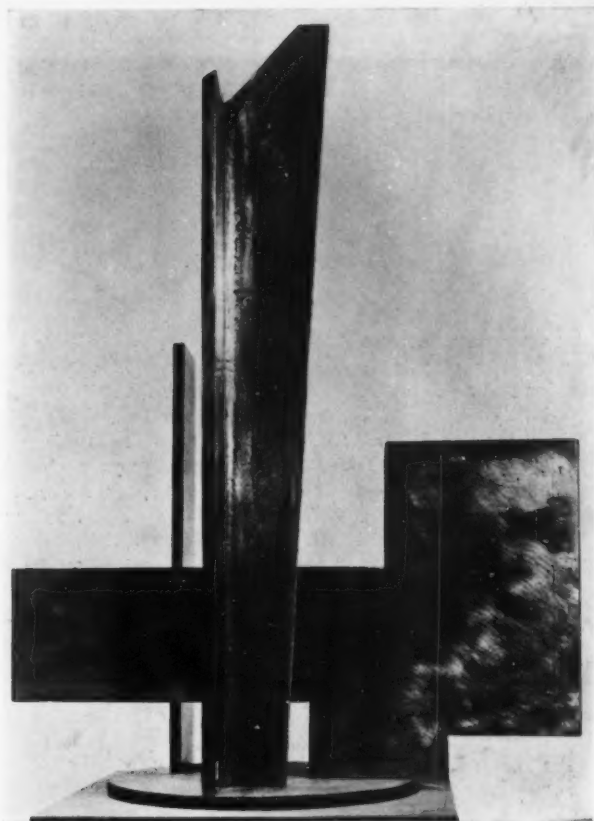
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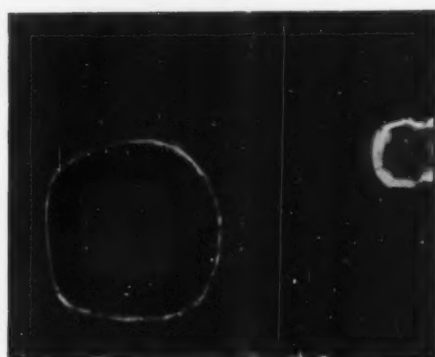
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1. Above, di Teana: *Les dynamiques no 1*. 1960. Steel. 29 x 52 x 29 cm.  
Above right, di Teana: *Projet d'architecture spatiale no 3*. 1958. Steel.  
60 x 80 x 34 cm. (Galerie Denise René, Paris.)
2. Orix: *Painting*. (Galerie Numaga, La Chaux-de-Fonds, Switzerland.)
3. Morris Louis: *Autumnal*. Oil on canvas. 265 x 200 cm. (Galleria dell'Ariete, Milan.)
4. Patrick Heron: *Green and Purple Painting with Blue Disc*. May 1960.  
48 x 60 inches. (Waddington Gallery, London.)

5. Leon Golub: *Seated Boxer*. 1960. Lacquer on canvas.  
86 x 81 inches.  
(Allan Frumkin Galleries, New York and Chicago.)
6. Gaul: *Paysage périphérique*. 1960.  
(Galerie Aenne Abels, Cologne.)



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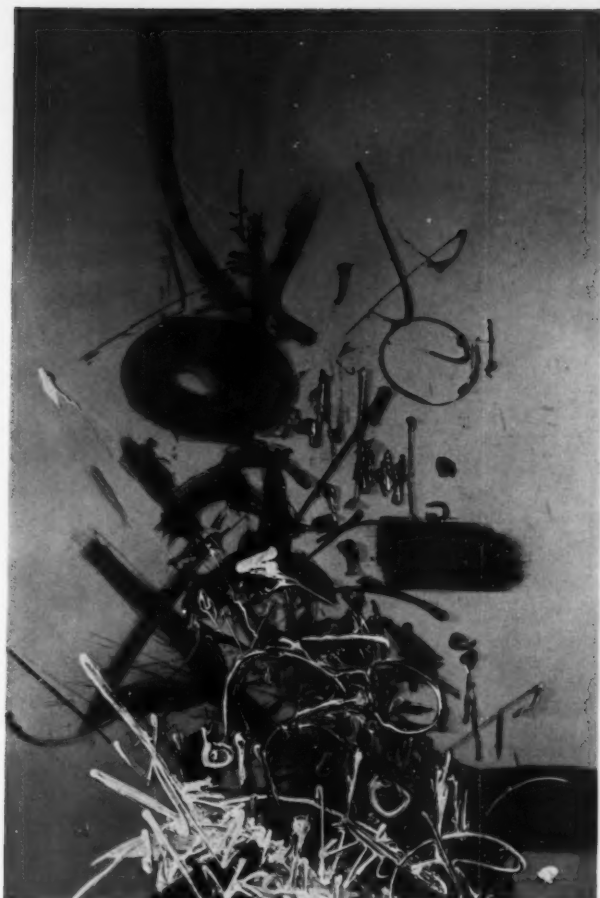
1. César: *Personnage ailé*. (Allan Stone Gallery, New York.)
2. K. H. Krause: *Dying Dancer*. 1957. Bronze. 12 1/4 x 12 1/2 inches. (Collection Mrs. Margarete Schultz. Grace Borgenicht Gallery, New York.)
3. Paul Nelsen: *Construction No. 3*. Multi-storey, pillared and arcaded dwelling; reduced stone-ware clay; open slab technique, dark body with banded accents of metallic slip. 25 1/2 x 18 x 11 inches. From the 21st Ceramic National now being held in the Everson Museum of Art, Syracuse, New York.
4. Brancusi: *Torso of Young Man*. 1925. Polished brass; wood and stone base. 59 1/4 inches high. (Staempfli Gallery, New York.)

Hosiass  
(Kootz)

Richard  
(Alan G)



Hosiasson: Careful Weight. 1959. Oil. 57 1/4 x 45 inches.  
(Kootz Gallery, New York.)



Mathieu: 10th Avenue. 1957. (Kootz Gallery, New York.)



Richard Hunt: Forms Carried Aloft. 1960. Steel. Height 78 inches.  
(Alan Gallery.—See New York Letter by Irving Sandler.)



Lansky: L'orage dans les herbes. 38 1/4 x 57 1/2 inches. 1958.  
(Albert Loeb Gallery, New York.)



Pascin: Drawing. (Allan Frumkin Gallery, Chicago.)



1

1. Kupka: Ovales animés. 1911. Oil on canvas. 28 3/4 x 31 1/4 inches. (Royal S. Marks, New York.)
2. Corinth: Portrait of Hedwig Berend, the artist's mother-in-law. 1916. Oil on canvas. (Allan Frumkin Gallery, New York.)
3. Delaunay: The Runners. 1924-1926. Pastel and coloured crayon. 26 1/2 x 29 inches. (Robert Elkon, New York.)
4. Andrew Wyeth: Albert's Son. Gouache. Recently presented to the National Gallery of Oslo through the International Art Exchange Program of the American Federation of Arts. (Photo courtesy Harris K. Prior and the AFA.)
5. Van Dongen: Portrait de Femme. 1906. Oil. 27 x 33 inches. (Galerie Felix Vercel, New York.)
6. Kurt Seligmann: Oedipus and the Sphinx. Etching from the Oedipus Series, with an accompanying text by Meyer Schapiro. (Ruth White Gallery, New York.)
7. Mario Negri: Sculpture. 1960. Bronze. 67 cm. high. (Grace Borgenicht, New York.)



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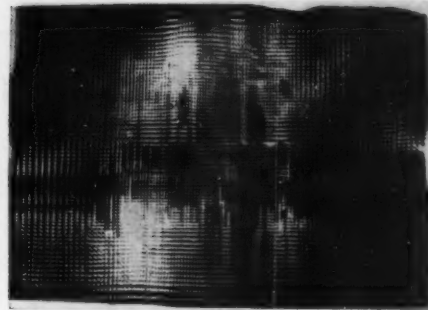
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Bryan Wilson: Cackling Geese Feeding. 1959. Oil. 48 x 60 inches. (Alan Gallery, New York.)



Peter Brüning: Painting. 1960. Oil. 89 x 116 cm. (Kunstkring, Rotterdam.)



Otto Piene: Lichtgraphik. 1960. (Galerie Schmela, Düsseldorf.)



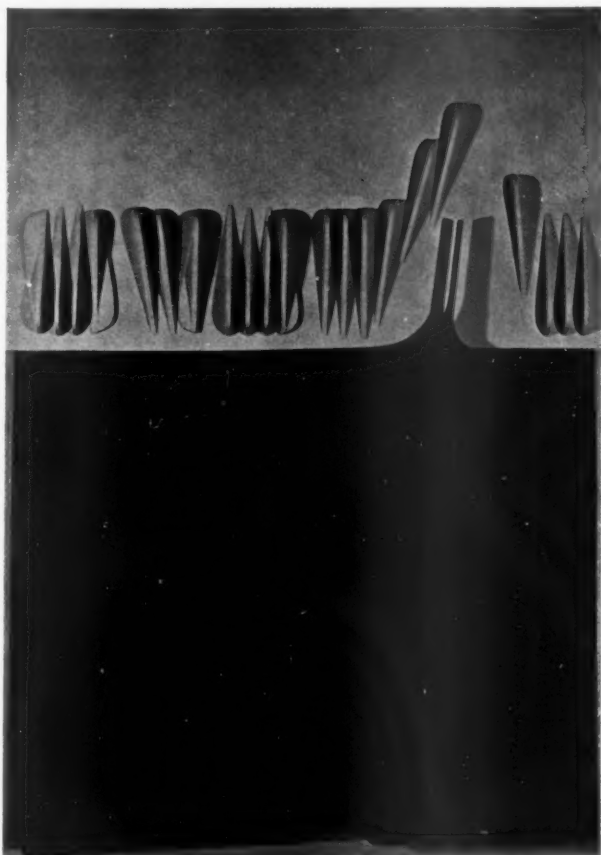
Kawabato: Rhythm on Red No. 2. Oil. 38 x 51 cm. (Gris Gallery, Washington.)



Houdon: Voltaire—Portrait Bust. Signed and dated 1781. White marble. Height overall 20 1/2 in. A recent acquisition of the M. H. de Young Memorial Museum, San Francisco. (Gift of Mrs. E. John Magnin.)



James Wines: God-King. 1960. Drawing and collage. 48 x 66 cm. (Galerie Les Mages, Vence.)



Eduardo Ramirez: Red Percussion. 1960. Wood relief. 48 x 33 inches. (David Herbert Gallery, New York.)

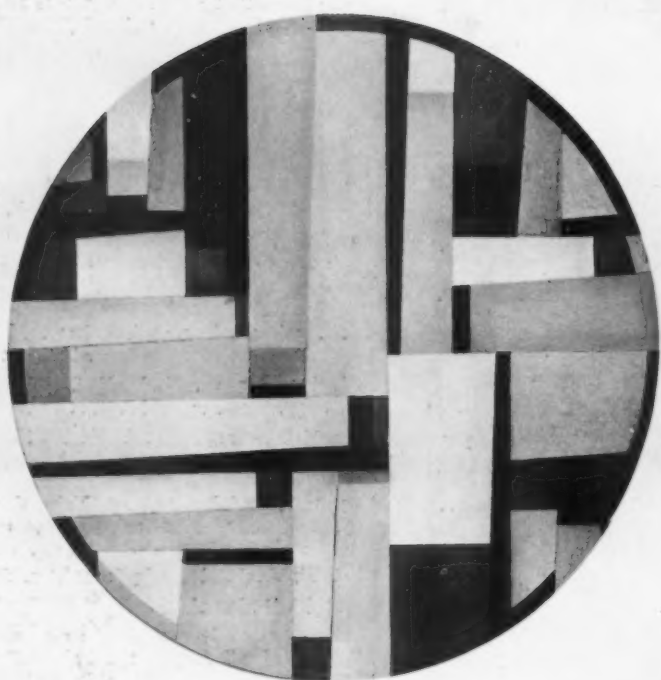


Wolfgang Paalen: Personnages dans une Grotte. 1933. 130 x 97 cm. (Galerie Loliée, Paris.)



Christoforou: Créon. (Galerie Rive Gauche, Paris.)

"The Precisionist View in American Art" at the Walker Art Center, Minneapolis—an exhibition assembled by Martin Friedman, Curator, which surveys the work of American "precisionists" between 1915 and 1960, and which will also be shown at the Whitney Museum, New York, the Detroit Institute of Arts, the Los Angeles County Museum, and the San Francisco Museum of Art.



Fritz Glarner: Relational Painting, Tondo 54. From the Corcoran Biennial. (Photo courtesy Graham Gallery, New York.)



Georgia O'Keeffe: Poppies. 1950. From the major retrospective exhibition of 43 works executed by Miss O'Keeffe between 1919 and 1960 and presented this fall at the Worcester Art Museum, Worcester, Mass.



Walter Platte: Dream Sequence No. 5. 1960. Oil. 48 x 60 inches. (Stable Gallery, New York.)



B.Y. Yarnall: Figure of Otto Dreibling, Clown, Ringling Brothers Circus. Bronze. (Pietrantonio Gallery, New York.)



Elsie Driggs: Pittsburgh. 1927. Oil.  $31\frac{1}{4} \times 40$  inches. (Collection Whitney Museum New York.)



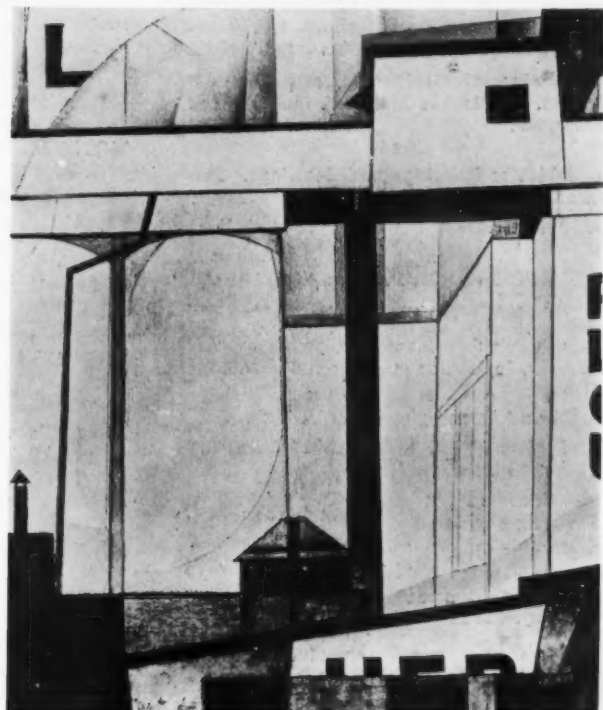
Ralston Crawford: Shaw's Propellers No. 2. 1960. Oil.  $24 \times 36$  inches.



Georgia O'Keeffe: Abstraction. 1926. Oil.  $30 \times 18$  inches. (Collection Whitney Museum, New York.)



Niles Spencer: Two Bridges. 1947. Oil.  $28\frac{1}{2} \times 45$  inches. Collection Mr. and Mrs. Roy Neuberger, New York.)



Charles Demuth: Nospmas M. Egiap. Oil.  $24 \times 20$  inches. (Collection Edith Gregor Halpert, New York.)



Joseph Stella: The Gas Tanks. 1918. Oil.  $40\frac{1}{2} \times 30$  inches. (Collection Mr. and Mrs. Roy R. Neuberger, New York.)

# AUCTIONS

## SOTHEBY'S, London

Jade Carvings, Cloisonné, Amber and Chinese Ceramics, the Property of the late T. B. Kitson, Esq. October 18, 1960.

An imperial cloisonné ram altar set. 17 1/2 x 5 3/4 inches high. Ch'ien Lung. £1550

Large grey-green jade brushpot. 6 1/8 inches high, 8 1/4 inches diam. Ch'ien Lung. £2400

Imperial massive spinach green jade brushholder. 7 3/8 inches high, 8 7/8 inches diam. K'ang Hsi. £5000

Old Master Paintings and Drawings. October 19, 1960.

ANTONIO JOLI: Italian coast and river scenes. 29 x 39 1/4 inches. A pair. £1300

ANTONIO JOLI: River scene. 49 1/2 x 39 in. £1050

English Drinking Glasses, Oriental Rugs and Carpets, Tapestries and Furniture. October 21, 1960.

Jacobite "Amen" glass. 6 7/8 in. high. £780

An English 17th C. parade coin Goblet and Cover. 13 inches. £600

17th C. sealed possett pot. 3 1/4 inches high, 5 3/8 inches wide. £560

English hand tufted carpet. Early 19th C. 22 feet 5 inches x 16 feet 5 inches. £950

A set of 9 Regency painted armchairs. £1050

Sale of 18th and 19th Century Drawings and Paintings. October 26, 1960.

CORNELIUS KRIEGHOFF: Three Indians skinning a Stag. Signed. 13 1/2 x 21 1/2 inches. £1800

CORNELIUS KRIEGHOFF: A River Scene with an Indian paddling his canoe. Signed. Oval. 14 1/2 x 12 1/2 inches. £1150

A Selection from the Signet Library. Part 6. October 31 and November 1, 1960.

Pennsylvania. The Articles, Settlement and Offices of the Free Society of Traders in Pennsylvania. (Wing, A 3885) Folio. Benjamin Clark, 1682. £950

John Dryden. Drydeniana, Political Broad-sides, First Editions, etc. About 74 items bound together. Folio. 1681-82. £740

Buckingham (George Villiers, Duke of). Verse Broad-sides, Political Pamphlets, etc. About 130 items, bound together. Folio. 1678-91. £920

Sale of Valuable Printed Books, Autograph Letters, Literary mss., etc. November 8 and 9, 1960.

D. H. Lawrence. The autograph ms. of "Etruscan Places", with extensive revisions. 192 pages, unbound, 4to. £2000

Godfrey of Boloyne. The Siege and Conquest of Jherusalem or Eracles. Translated from the French (by William Caxton). First English Edition. 128 leaves out of 144. Bound in 18th C. sheepskin. Folio, 270 mm x 148 mm. Westminster, William Caxton, 20 November, 1481. £4000

Rufinus (Tyrannius). Expositio Sancti Jeronimi in Simbolum Apostolorum. 41 leaves

out of 42. 204 x 140 mm. Oxford (Theodorico Rood?), 17 December 1478 (misprinted 1468). £11,000

Chinese Porcelain and Works of Art. November 14, 1960.

A Chinese Armorial Part Dinner Service, decorated with the arms of Valckenier. Ch'ien Lung. £980

An Irish Crested "Compagnie-des-Indes" Part Dinner Service, each piece bearing the monogram DM and the McMahon crest. £1000

Impressionist and Modern Paintings, Drawings and Sculpture. (Property of Mrs. Henry D. Sharpe, Mr. Victor Eisenberg, Mr. Lawrence Viles, Baron Tibor de Budai, and the Heirs of the late Ralph M. Coe.) November 23, 1960.

RENOIR: Baigneuse dans l'eau. 1888. 31 1/8 x 25 inches. £38,000

MODIGLIANI: Garçon aux cheveux roux. 1919. 38 3/8 x 25 inches. £21,000

ROUSSEAU: Les Joueurs de Football. 1908. 39 3/8 x 31 1/2 inches. £37,000

Old Master Engravings and Etchings, Drawings, Sporting Prints, Views, etc. November 24, 1960.

ANTONIO DI CICOGNARA OF CREMONA: The Knave of Coins, a Tarocco Card. Ca. 1484. Framed 140 x 65 mm. £1050

PIRANESI: Carceri. Invenzione Capric di Carceri. Published by Bouchard in Rome (Hind 1 b). 14 plates, including title, blue boards, loose. With margins 725 x 500 mm. £1150

SCHONGAUER: A volume containing "The Man of Sorrows" between Mary and John, together with a pen and ink copy of same and 12 contemporary drawings of Schongauer's "Passion" in pen and ink heightened with white on prepared green grounds. Drawings, 170 x 120 mm. £1500

English Porcelain. November 29, 1960.

A Pair of Chelsea Groups of the Seasons. 13 1/4 inches and 13 3/4 inches. £980

A Boco Italian Comedy Figure. Mark AF incised. 6 1/8 inches high. £700

A Chelsea Plate. 9 3/8 inches. Red anchor mark. £650

Illuminated Manuscripts, the Property of the late C. W. Dyson Perrins, Esq. Part III. November 29, 1960.

The Justemont Abbey Bible. Justemont Abbey, Diocese of Metz, 1170-1180. On vellum. 2 vols. 364 ll. 21 x 14 inches. £20,000

Psalter, with Canticles, Calendar, Creeds and Litany. Switzerland, Diocese of Konstanz. 13th Century, second quarter. On vellum. 155 ll. plus 9 added leaves. 227 x 159 mm. £62,000

Gilles Li Muisis. Works in French poetry and prose. Tournai, Benedictine Abbey of St. Martin. 1351-52. On vellum. 266 ll. plus 2 leaves, Table of Contents and 2 fly-leaves. 11 x 8 inches. £25,000

English and Foreign Silver and Plate. December 1, 1960.

A George II oval Soup Tureen and Cover by Charles Kandler. 14 1/4 inches wide, fully marked on base and lid. 1729. 95 ozs. 17 dwts. (Britannia standard.) £1600

A Queen Anne two-handled cup and cover by Jonah Clifton. 1709. 9 1/2 inches high. 52 ozs. 10 dwts. £2600

Old Master Drawings and Paintings. November 16, 1960.

GAUFFIER (Louis): Portrait of the Duke of Sussex. 1793. 26 1/4 x 19 1/4 inches. £1150

DE FONTENAY (Jean-Baptiste Blain): Rich Bouquets of Summer Flowers. A pair. 64 3/4 x 43 inches. £1600

Paintings and Drawings of the English School. November 30, 1960.

PALMER (Samuel): The Weald of Kent. 1827-28. Watercolour and body-colour. 7 3/8 x 10 11/16 inches. £6000

BONNINGTON (Richard Parkes): The Chateau of the Duchesse de Berri on the Garonne. On panel. 9 1/2 x 15 inches. £6800

POLLARD (James): North Country Mails at the Peacock, Islington. 1821. 43 x 60 3/4 in. £19,000

## STADS AUKTIONSVERK, Stockholm

Sale of November 16-18, 1960.

Pair of armchairs, stamped JEH (Johan Erik Högländer) of Stockholm. Kr. 6700

CLOUET: Portrait of Henri II. 1558. Oil. 48 x 36 cm. Kr. 5000

LILJEFOR (Bruno): Pair of Foxes in the Snow. Oil. 99 x 139 cm. Kr. 8900

RYDBERG (Gustav): Landscape with Pond, Fishing Boat and Cattle. 1869. Oil. 51 x 75 cm. Kr. 11,500

Silver Tankard with hinged cover by Johan Nützel of Stockholm. 1700. Height 19.5 cm. Kr. 14,000

Silver Tankard with hinged cover by Johan Nützel of Stockholm. 1700. Height 18 cm. Kr. 17,500

## WEINMÜLLER, Munich

The Estate of the late Consul Otto Bernheimer. December 9-10, 1960.

Aquamanile, in the form of a bird. Bronze. Traces of original gilding. From Lothringen, 12th Century. H. 14 cm. L. 16 cm. DM 25,000

Fragments of two Basel tapestries of 1460-1480. a) Two "Wilde Männer" in a forest. H. 50 cm. W. 42 cm. b) A Woman in the Forest. H. 46 cm. W. 52.5 cm. DM 16,000

Large Brussels tapestry of the early 16th Century. H. 290 cm. W. 316 cm. DM 80,000

Antependium depicting Mary and St. Anne with the Christ Child. Sts. Margaret and Barbara to left and right. From Thurgau, Switzerland, 1588. H. 93 cm. W. 149 cm. DM 19,500

Cairo carpet of the early 16th Century. 234 x 498 cm. DM 26,000

South Persian, so-called Polish carpet of the 17th Century. 175 x 406 cm. DM 20,000

Samarkand, late 18th Century carpet. 203 x 400 cm. DM 25,000

Two carved oak side panels from a choir stall, depicting the signs of the 12 months and the corresponding human activities. Westphalian. 14th C. H. 110 cm. W. 122 cm. DM 37,000

The 12 Apostles, a half-figure frieze in linden wood. Riemenschneider School, beginning of 16th Century. H. 46 cm. W. 140 cm. DM 29,000

SPITZWEG (Carl): Das ist deine Welt. Canvas. Monogrammed. 58 x 36 cm. (Purchased by a Milwaukee collector.) DM 122,000

Altogether a total of DM 2,000,000, exclusive of taxes amounting to DM 1,500,000, was realized in this important sale.

# ART BOOKS

logues, Periodicals, Miscellaneous Publications

**Photography:** FIAP, 1960. Les photos de la FIAP; The best of FIAP; Das Photobuch der FIAP. 4to. 175 pages, illustrated. Ed. par la Fédération Internationale de l'art photographique. Lucerne 1960: Bucher. sFr. 30.—

**Pica, Agnoldomenico:** Architettura italiana ultima. 8vo. lix, 142 pages, 323 figures, 136 plates. Milan 1959: Ed. del Milione.

**Plattner, Felix Alfred:** Deutsche Meister des Barocks in Südamerika im 17. und 18. Jahrhundert. Photos von F. A. Plattner und Albert Lunte. 8vo. 159 pages, illustrated. Basel, Freiburg, Wien 1960: Herder. sFr. 24.75

**Plattner, Felix Alfred:** Genie im Urwald. Das Werk des Auslandschweizers Martin Schmid aus Baar, 1694—1772. 8vo. 34 pages of text, 62 pages of illustrations. Zürich 1959: NZN Buchverlag. sFr. 12.—

**Polacco, Luigi:** Arte antica e astrattismo. Demy 8vo. 116 pages, 22 plates. Venice 1959: Pozza. L. 1800

**Ponente, Nello:** Paul Klee. 16 X 18 cm. 54 colour reproductions. Genève 1960: Skira.

**Posters:** Les meilleures affiches de 1958 ayant reçu le diplôme d'honneur du Département fédéral de l'Intérieur. 4to. Six pages, illustrated. Genève: Soc. générale d'affichage.

**Purificato, Domenico:** La pittura nell'Ottocento italiano. 8vo. 93 pages, 64 monochrome plates. Caltanissetta 1959: Salsia.

**Ragguaglio delle arti, Vol. I, 1954—1958.** Illustrates and describes five years in Italy of excavation campaigns, investigations, restoration, and acquisitions. English, French, and German editions. 21.5 X 26.5 cm. 248 pp., 410 monochrome illustrations, and 15 colour plates. Rome 1959: Edizioni d'Italia.

**Raichle, August, and Kempter, Reinhard:** St. Peter zu Rom. 22.6 X 30.5 cm. 80 pages of text, 212 pages of illustrations with 106 full-page plates, captions in seven languages. Munich 1959: Knorr & Hirth Verlag GmbH. DM 24.80

**Carlo Ramous.** Text by Marco Valsecchi (in Italian). Six pages of text, which include two colour illustrations, 50 pages of photographs of the sculpture. Bologna: Collona d'Arte Contemporanea Italiana.

**Ravenna:** La galleria dell'accademia di belle arti di Ravenna. Catalogue. 31 pages, 14 illustrations. Ravenna 1955.

**Pierre-August Renoir:** Pastels, Watercolours, Coloured Drawings. Chosen, introduced and described by François Daulte. 11 X 8 3/4 inches. 30 pages of colour plates reproduced by photolithography. London 1959: Faber & Faber Ltd. 45s

**Reuterswärd, Carl Fredrik:** Concernant la Discipline à Bord, Édition Phases. French translation by M. D'Argentré, J. and L. Söderberg, and J. Lacomblez. Exhibition, Galerie la Roue, Paris, November 1959. 38 pp., one illustration.

**Richter, Hans:** Ein Leben für Bild und Film. Exhibition, Kunstgewerbemuseum, Zürich, 7 March—19 April 1959. Square 8vo. 28 pp., illustrated.

**Hans Richter, 40 ans de peintures-rouleaux.** Exhibition, Galerie Denise René, Paris, 4—31 March 1960. Commentaries by Herta Wescher, Jean Arp, Will Grohmann, Herbert Read, and the artist. 20 pages, 17 illustrations, including photographs of the artist and frames from his films.

**Richter, Ludwig:** Lebenserinnerungen eines deutschen Malers. 8vo. 88 pp., four plates. Zürich 1958: Verein Gute Schriften. sFr. 1.25/ Cloth bound, sFr. 2.40

**Robertson, M.: La Peinture Grecque.** Obtainable in English, French, German editions. 24 X 28 cm. 100 reproductions in colour. Genève 1959: Skira. sFr. 90.—

**Salati, Pietro:** Comignoli del Ticino. 2nd edition. 8vo. 16 pages of text with figures, 20 pages of illustrations. Locarno 1959: Carminati. sFr. 5.—

**Salvini, Roberto, and Traverso, Leone:** The Predella, from the XIIIth to the XVth Century. 14 X 11 inches. 100 colour plates, 212 monochrome illustrations. London 1960: Faber & Faber Ltd. About 10 guineas

**Salzburger Museum Carolino Augusteum,** Jahresschrift 1958. Includes articles on Roman excavations in Salzburg, extensive reports on collections and new acquisitions, book reviews, and illustrations. Director: Kurt Willvonseder. Text in German. 274 pp. of text, 24 pages of illustrations, plus a map and line illustrations. Salzburg 1958.

**Schaffran, Emerich:** Peintures égyptiennes. 8vo. 48 pages, illustrated, 19 reproductions. Lausanne 1959: Payot. sFr. 5.—

**Schless, Hedy, and Finck, Theo:** Der Erweiterungsbaud des Zürcher Kunsthauses. 4to. li, 29 pages, illustrated. Zürich 1959: Zürcher Kunstgesellschaft. sFr. 3.—

**Schmidt, Robert:** Early European Porcelain as Collected by Otto Blohm. Translated by Dr. Marie Scuettle and Klaus Knipping. 10 7/8 X 8 1/4 inches. 112 colour plates, 117 monochrome illustrations, and 73 line illustrations of marks. Bound in cream linen boards printed by colour lithography with a design by Alfred Mahlau. Distributed by Faber & Faber Limited, London. 10 guineas

**Schönheit des 18. Jahrhunderts:** Malerei, Plastik, Porzellan, Zeichnungen. Exhibition, Kunsthaus, Zürich, 10 September—6 November 1955. 8vo. 139 pages, 28 plates.

**Schweizerisches Gutenbergmuseum, Vol. 35, No. 4, December 1959, Bern.** Includes articles on graphic art, printing, and book-binding. Text in French and German. Director: Dr. Jakob Otto Kehrli. 232 pages, 16 illustrations, plus one in colour, and numerous line drawings.

**Kurt Schwitters** in England. His unpublished writing in English. Introduction by Stefan Themerson. Illustrated. London 1959: Gaberbocchus. 25s

**Schwob, Susanne, and Chambon, Emil:** Exhibition, Kunsthalle, Bern, 4 April—3 May 1959. 8vo. 21 pages, eight plates.

**Sculpture:** Griechisch-buddhistische Plastik aus Pakistan (Gandhara). Exhibition (veranstaltet von der Zürcher Kunstgesellschaft), Helmhaus, Zürich, 21 March—19 April 1959. 8vo. 40 pages, 10 plates.

**Sens Plastique, No. 1, March 1959.** Includes poetry and an article on Pierre Mallet. Paris 1959. NF 1.—

**Sens Plastique, Revue Mensuelle, No. 7, September 1959.** Poems, articles, illustrations by Aeschbacher, H. Berghauer, Ray-

mond Karskaya, E. L. T. Mesens, Max Schoendorff de Staël, Vandercam. Paris 1959. NF 1.—/Deluxe, NF 30.—

**Seuphor, Michel:** La sculpture de ce siècle. 8vo. 372 pages, 411 monochrome plates. Neuchâtel 1959: Griffon.

**Aaron Siskind Photographs.** Introduction by Harold Rosenberg. 10 3/4 X 13 1/4 in. Each photograph appears on a full page. New York 1960: Horizon Press. \$12.50

**David Smith,** paintings and drawings. Exhibition, French & Company, New York, September 1959. Eight pages, five illustrations.

**Seminal.** Catalogue for exhibition beginning 21 November 1959, Galleria Odyssea, Rome. Commentaries by E. Crispolti and M. Tapié, in Italian and French. 23 pages, 19 illustrations.

**Speiser, Werner:** China, Geist und Gesellschaft. In the series, "Kunst der Welt". 250 pages, 60 tipped in colour illustrations, maps. Baden-Baden: Holle Verlag. DM 29.80

**Standen, Edith:** Il Museo Metropolitan di New York. 4to. 162 pages, illustrated, 62 in colour. Milan 1959: Garzanti. L. 13,000

**Théophile-Alexandre Steinlen, 1859—1923.** Text par Léonie Contat-Mercanton. Avec la reproduction d'une préface d'Anatole France (pour l'exposition Steinlen en 1903). 8vo. 24 pages, illustrated. Bern 1959: Musée Gutenberg suisse. sFr. 3.60

**Stapien, Halina:** Adam Marczyński. 55 pp. of text, 39 pages of monochrome reproductions, plus six colour plates, and a photograph of the artist. Text in Polish and French. Warsaw 1959: Arkady. Cena Zl. 25.—

**Stojanovic, Dobrila:** La Broderie Artistique en Serbie du XIVe au XIXe Siècle. Text in Serbo-Croat, summary in French. 83 pages of text, 61 pages of illustrations. Belgrade 1959: Musée des Arts Décoratifs.

**Das schöne Stundenbuch des Herzogs von Berry.** (Les belles heures de Jean de France. 32 Reproduktionen. Eine Auswahl.) Einleitung von James J. Rorimer. (Beschreibung der Bildtafel: Margaret B. Freeman. Aus dem Englischen übersetzt von Hans Jürgen Hansen.) 8vo. 22 pages of text, 32 pages of illustrations. Munich, Zürich 1960: Droemersch Verlagsgesellschaft. sFr. 26.95

**Sossi, Franco:** Artisti pugliesi contemporanei. Demy 8vo. 64 pages, illustrated. Florence 1959: "Cinzia". L. 1000

**Sullivan, Michael:** An Introduction to Chinese Art. Crown 4to. 100 half-tone plates, four of which are in colour, several maps and diagrams. London 1960: Faber & Faber Limited. About 50s

**Suter, Rudolph, and Heman, Peter:** Das Basler Münster; La cathédrale de Bâle; Basel cathedral. Text: R. Suter; photography: P. Heman. 8vo. 48 pages, illustrated. Basel 1957: Schweizerische Kreditanstalt.

**Tapestries:** Ägyptische Kinder weben Bildteppiche. Exhibition, Helmhaus, Zürich, 17 January—1 March 1959. Oblong 8vo. 24 pp., illustrated. Veranstaltet vom Kunstgewerbemuseum in Verbindung mit der Verwaltungsabteilung des Stadtpräsidenten.



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**Tapestries:** Bildteppiche und Antependien im Historischen Museum Bern. Bern, Historisches Museum. (In Zusammenarbeit mit Michael Stettler und Paul Nizon herausgegeben vom Verlag Stämpfli.) 8vo. 53 pp., illustrated. Bern 1959: Stämpfli.

**Testa, Aldo:** Filosofia dell'arte. Bologna 1959: Cappello. L. 585

**Textiles:** Ancient Textiles and Mummy Portraits from Egypt, Collection of the Museum of Ancient Art, Haifa. Exhibition, The Tel-Aviv Museum, November—December 1959. Text in Hebrew and English. 21 pages of text, eight pages of illustrations.

**Alte und neue Töpferkunst.** Zur Ausstellung der Staatlichen Galerie Dessau. Volume 2, No. 1, 1957. Text by Dr. Julie Harksen. 23 pp., nine illustrations.

**Teschi, Paolo:** Arte popolare italiana. 4to. 454 pages, 600 figures, 92 coloured figures. Rome 1960: Bestetti. L. 15,000

**Trachsel, Walter:** Renaissance-Möbel der deutschsprachigen Schweiz um 1520 bis 1570. 8vo. 16 pages of text, 16 pages of illustrations. Bern 1959: Haupt. sFr. 3.—

**Trivick, Henry:** Autolithography: the Technique. 8½ × 6¼ in. 16 pages of monochrome plates, numerous diagrams. London 1960: Faber & Faber Ltd. 21s

**Trowell, Margaret:** African Design. Demy 4to. 76 pages of monochrome half-tone illustrations, a frontispiece in colour, and a map. London 1960: Faber & Faber Ltd. 50s

**Tupholme, C. H. S.:** Close-up Colour Photography. Crown 4to. 12 colour plates, eight pages of monochrome half-tone illustrations, and 12 pages of line illustrations. London 1960: Faber & Faber Ltd. About 50s

**Vincent Van Gogh.** 372 pages, five colour and 160 monochrome plates. Munich 1959: Knorr & Hirth Verlag GmbH. DM 7.50

**Ocho Pintores Venecianos.** Catalogue, Salas de Exposiciones del Ateneo de Madrid, 1960. Foreword by Nicola Dessy, text by Silvio Branzi (in Spanish). Artists: G. Breddo, E. Frinzi, B. Gasparini, R. Licata, A. Lucatello, A. Piazza, S. Rempin, G. Roma. 42 pages, 16 illustrations, plus photographs of the artists.

**La vita medioevale italiana nella miniatura.** Rome 1960: Bestetti. L. 15,000

**Il verri, Vol. 3, No. 4, August 1959.** Includes articles on Chaplin, Cummings, Ionesco, Soviet art. 142 pages, two illustrations. Milan 1959. L. 600

**Il verri, rivista de letteratura, Vol. 3, No. 5, October 1959.** Includes poetry, articles on literature, music, art and the film, reproductions of the work of Jean Dubuffet, and an article on the artist by R. Barilli. 144 pp., four illustrations. Milan 1959. L. 600

**Il verri, rivista de letteratura, Vol. 3, No. 6, December 1959.** Featuring articles on the baroque in music, painting, and literature, plus reviews on contemporary books, magazines, and films. Reproductions of works by Saraceni, Fatti, Mazzoni, and a French painter of the 17th century. Milan 1959. L. 600

**Wagner, Margrit, and Fink, Alois, editors:** Wallfahrten — Heute. About 140 pages of text and 40 pages of photographs. Munich 1960: Prestel Verlag. DM 9.80

**Watson, William:** Ancient Chinese Bronzes. Royal 8vo. 100 pages of half-tone illustrations, four in colour. The Arts of the East (General Editor: Basil Gray). London, Autumn 1960: Faber & Faber Ltd. 42s

**Wayne, June:** Prints and Drawings. 1 April to 17 May 1959, Los Angeles County Museum, California; 12 July—7 August 1959, Long Beach Museum of Art, California. 14 pages, 11 illustrations, plus a photograph of the artist.

**Wellez, Emmy:** The Vienna Genesis. Demy 4to. Eight colour reproductions. The Faber Library of Illuminated Manuscripts (General Editor: Walter Oakeshott, Rector of Lincoln College, Oxford). London 1960: Faber & Faber Ltd. 25s

**Wiesel, Johann Maximilian:** Rom. 15 pages of text (in German), four photographs in colour by Georges Violon, 28 black and white photographs by H. Sturberg, H. Kreft, and M. Jelter. Munich/Ahrbeck 1958: Knorr & Hirth Verlag.

**Wileński, R. H.:** Flemish Painters. Two volumes. 11 × 8 inches. 16 colour plates, 896 monochrome plates. London 1960: Faber & Faber Ltd. 12 guineas

**Windisch-Graetz, Franz:** Le Meuble baroque et rococo. Demy 8vo. 31 pages of plates in addition to the text. Paris 1960: Presses Universitaires de France. NF 6.80

**Wyss, Alfred:** Die ehemalige Prämonstratenserabtei Bellelay. Eine architekturhistorische Monographie. 8vo. 190 pages with figures, nine plates. Bern 1960: Francke. sFr. 22.—

**Zaccanaro, Tono:** Comachio: 20 disegni. Demy 8vo. 51 pages, 20 figures. Ferrara 1959: "Il bulino".

**Zscheitzschmann, Willy:** Prométhée. Histoire illustrée de la civilisation grecque et romaine. Translated from the German by S. Wallon. Crown 4to. 304 pages, 508 illustrations. Paris 1960: Presses Universitaires de France. NF 25.—

**Archer, W. G.:** Indian Miniatures. Vol. 9 in the Great Masters of the Past Series. 11 × 15 in. 212 pages. 50 colour and 50 monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$25.—

**Archipenko.** Fifty Creative Years. Texts by Alexander Archipenko and 50 other writers. 4to. 110 pages text. 236 pages plate illustrations including 30 in colour. Luxury Edition consisting of 300 numbered copies bound in morocco at \$50.00. Trade edition at \$20.00. New York 1960: Tekhne Publications.

**Asarian, Edoardo:** Giuseppe Antonio Petrini. Contiene p. 103—150: Catalogo delle opere certe, catalogo delle opere scomparse o dubbie, cronologia del pittore, bibliografia regionale. 4to. 159 pages illustrated. Lugano 1960: Società ticinese di belle arti. sFr. 18.—

**Ayres, Gillian (Paintings), Alley, Anthea (Sculpture).** Exhibition catalogue. 8vo. Biographical data. Introduction to Ayres' work by Lawrence Alloway. Brief statement by Anthea Alley. Photographs of the artists and four plates. London: Molton Gallery, 5—22 October 1960.

**Baram, Sioma.** Exhibition catalogue. 8vo. Introduction by Denis Bowen. Reprint of review by M. C. L. (Le Monde, 22 avril 1960). Photograph of the artist and three plate illustrations. Biographical data. London: Molton Gallery, 26 October—19 November 1960.

**Bargellini, Piero, and Manfrini, Enrico:** Die Werke der Barmherzigkeit. (Original title: Le opere di misericordia.) Text by P. B. Picture plates by E. M. (Translation by Anselm Keel together with Edilbert Schüllli and Matern Stähli.) 4to. 50 pp. illustrated. Solothurn 1960: Antonius Verlag. sFr. 13.70

**Blau, Reiter, Der.** Catalogue of Arts Council Exhibition. Foreword by G. W. Introduction by Hans Konrad Röthel. List of works exhibited. Documents (letters, statements, etc. by Blue Riders artists). Biographical notes. 8vo. 32 pages text. 43 plates, including 18 in colour. London: The Tate Gallery, 30 September—30 October 1960.

**Busch, Günter:** Max Beckmann. Eine Einführung. 132 pages with 71 illustrations

and 10 colour plates. Munich 1960: R. Piper. DM 25.—

**Buschor, Ernst:** Das Porträt. Bildniswege und Bildnisstufen in fünf Jahrtausenden. 224 pages. 143 illustrations. Munich 1960: R. Piper. DM 28.50

**Brüning, Peter.** Exhibition catalogue. Foreword by Pierre Restany. Introduction by Manfred de la Motte. Biographical data. Cover photographs and nine plates including one in colour. Cologne: Galerie Aenne Abels, 16 September—15 October 1960.

**Cahill, James:** La peinture chinoise. Translated from the English by Yves Rivière. (German edition also: Chinesische Malerei, translated by Karl Georg Hemmerich.) 4to. 214 pages with 100 colour reproductions. Geneva 1960: Skira. sFr. 105.—

**Cassou, Jean:** Clavé. Text in 5 languages. 10 × 11 inches. 200 pages. 27 colour and 84 monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$15.—

**Chagall.** Lithograph. Text (in German) by Julien Cain. 25 × 32 cm. 224 pages. 210 reproductions including 64 in colour. Notes by Fernand Mourlot. André Sauret, Paris, and Weber, Geneva. 1960. sFr. 100.—

**Childs, Bernard.** Exhibition catalogue. 8vo. Introduction by John Gordon. One colour plate, photograph of the artist, numerous black and white illustrations. Text in English and Japanese. Japanese-style presentation. Tokyo: The Tokyo Gallery, 1960.

**Christ, Martin A.:** Gemälde. Text by Gengi Beck. (Schweizer Kunst der Gegenwart, 15.) 4to. 14 pages. 13 plates. La Neuveville 1960: Edition du Griffon. sFr. 19.—

**Cichy, Bodo:** Baukunst in Europa. Von den Griechen bis zum 19. Jahrhundert. 4to. 62 pages. 112 plates. Zürich 1960: Kohlhammer. sFr. 32.50

**De Felice, Aurelio.** Exhibition catalogue. 8vo. Foreword by U. Gertz. 27 plate illustrations of sculptures and drawings. List of works shown. Bibliography. Braunschweig: Städtisches Museum, 30 October—27 November, 1960.

**Delevey, Robert L.:** Bosch. Étude biographique et critique. (German edition also: Bosch. Biographisch-kritische Studie. Translated from the French by Karl Georg Hemmerich.) 8vo. 144 pages illustrated. Geneva 1960: Skira. sFr. 26.—

**Dover, Cedric:** American Negro Art. 7 × 9 inches. 194 pages. Eight colour plates, more than 200 half-tones. Greenwich 1960: New York Graphic Society. \$10.—

**Dubuffet, Jean.** Exhibition catalogue. 8vo. Foreword by Werner Schmalenbach. Biographical summary. List of exhibitions. List of works shown. Cover and 22 plate illustrations. Hannover: Kestner-Gesellschaft, 26 October—4 December, 1960.

**Duncan, David Douglas:** The Kremlin. Colour photographs and text. 10 × 12 inches. 170 pages. 83 large colour plates. Greenwich (Conn.) 1960: New York Graphic Society. \$25.—

**Frédéric, Louis:** Indien. Tempel und Skulpturen. Mit einer Einführung von Jean Naudou. (Übersetzung aus dem Französischen unter Mitarbeit von Karin Schäfer-Steffens und Werner Fuchs.) 4to. II, 454 pages, illustrated. Zürich 1959: Kohlhammer. sFr. 59.50

**George, Waldemar:** Utrillo. 11 × 14 inches. 104 pages. 35 colour and 45 monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$10.—

**Grabar, A., and Chatzidakis, M.:** Greece. Byzantine Mosaics. Vol. 13 in the UNESCO World Art Series. 13 × 19 inches. 32 pages text. 32 full page colour and four monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$18.—

(ALLOWAY: continued from page 52)

are intended as symbols of high-level order. The order draws its strength from the idea of the Ideal City, so often planned, so infrequently built (and, of course, so intolerable to inhabit). Feininger's city imagery belongs with St. Augustine's City of the Saints (whereas Wols painted Augustine's Earthly City). Tommaso Campanella's 16th century Città del Sole is a typical Ideal City plan: it was divided into seven rings corresponding to the Copernican solar system, and the Four Gates faced the points of the compass. The city was regarded as a symbol of the correspondences between man and the cosmos. Similarly with Feininger: the translucent planes of his Crystal City imply an order that regulates all structures and all activities. This order is exquisitely posed in his work, common to old and new cities, dematerialising all forms according to a universal building code.

#### GUTTUSO, NAY, and others

Renato Guttuso, like Wols, has his roots in the 1940s, but the admirers of his realism, like the admirers of Wols' abstraction, pay little attention to art-historical detail. At McRoberts and Tunnard a show of recent work was introduced by Richard Wollheim in these terms: "Guttuso's indebtedness to the advanced painting of our century is, then, not a concession to modishness, but, on the contrary, a consequence of his over-whelming desire to create a representational art adequate to modern reality. In pursuit of this aim he has, as one might expect, contracted debts in an eclectic and highly personal fashion." Five years ago, introducing Guttuso's first London exhibition, John Berger wrote: "sustained by a binding faith in his fellow men, he has always realised the importance of content, and so has understood that the artist's responsibility is not only for what his brush does to his canvas, but also for what his canvas does to those who gaze at it".

Wollheim and Berger are united in preferring Guttuso to his contemporaries on the grounds that he has content and historical relevance, whereas other artists lack content and their contemporaneity is mere modishness. What is the basis for this confidence in one artist's style being, somehow, free of conventions and directly plugged in to "the Age"? The fact that Guttuso is an Italian helps, for it enables his communism to be conveniently entwined with traditional humanist themes and images. This is Wollheim's account of Guttuso's subject-matter, generalised above and beyond communist theory: "the activities of man—man eating, drinking, hacking away at stone or scratching the earth, fishing, making love, sleeping—or else the objects upon which these activities are directed—bread and meat, flasks of wine", etc. The point is well taken, but suffers from Wollheim's underlying willingness to assume that this iconography shines like the sun through a stylistic transparency or naturalness. In fact, Guttuso's style, with its rough alternation of two- and three-dimensions, of flat and descriptive colour, of structural simplification and corny attitudinising, is typical of a moment in the 40s.

In Europe after the war there was a widespread tendency to synthesize divergent styles. This was the time when Dorival described how "French painting [had] dared to merge fauvism and cubism". Numerous painters, aware of the crisis in late cubism, patched it up by expressionistic aids, and Guttuso is of this company. As a result of war-time experiences opinions of communist critics (for example, Jean Marçenac) seemed true and urgent: "painting is not an exercise but a language, and its most important expression is the depiction of history". Here is the basis of the Berger-Wollheim schema of Guttuso AS reality, history, and "modern" art AS modishness, stylistic exercise. Another French critic, Pierre Descargues, described as worthy artists who attempt "to fit man, and the figure of man, into an art enriched by the harmonies of abstraction". There, in the late 40s, we have the origin of Guttuso's style and of the ideas of his admirers—a package which contains both stylistic synthesis and a humanist-historical content. As for the new paintings, including "The Political Discussion", seen at the last Venice Biennale, to my eye they are discordant, coarse, and unresolved.

At the New London Gallery a retrospective exhibition of E. W. Nay sampled the early work briefly and the later work fully. After gloomy paintings in the 30s and some splintery Brücke-revival paintings done in bright colour, he laid, in the late 40s, the basis of his present vocabulary. Out of post-Kandinsky scatters of wings and petals, alternations of dappled colour and thrusting line, he simplified his means to the soft irregular discs which appear fully developed in a painting dated 1955 in the present exhibition. His forms since then are like bubbles, balloons, clouds, in drifting, advancing, or roly-poly rhythms. These works are bland and ord-

ered, each blob being executed with a painterly but unhurried touch. There is, perhaps, a starting-point in Delaunay and Kupka, but the hard outlines of their discs have been replaced by forms of continuous dense colour with frayed edges. In the mild all-over play of colouristically-defined forms he is, perhaps, closest to Sam Francis and, as it does with Francis, the question of meaning arises.

Werner Haftmann attempts to answer the question by suggesting that Nay's art unites "the liberated, barbaric forces [of the unconscious] with the spiritual forces of the conscious mind". He may be right, and I for one take Dr. Haftmann's opinions with the greatest seriousness. However, I do not feel Nay's paintings to be the outcome of some internal conflict. (The paintings of Rothko, on the contrary, though visually very seductive, always have a massive and commanding drama which carries with it all kinds of violence.) The difficulties of fixing the meaning of diffuse, amorphous, and undramatic abstract paintings (which cannot be referred to early 20th century canons of "significant form"), such as Nay's and Francis', are great. In an attack on this problem Herbert Read compared Francis to Shelley, just as Ruskin, in a similar dilemma, compared the late Turner to Shelley. Perhaps the search for meaning by looking for ethereal analogies, as in Francis, or by looking for tensions equivalent to theories of psychic processes, as in Nay, is an over-hasty approach to the problem.

An alternative approach to the "meaning" of painters like Nay and Francis lies in the meaning of decoration. This is not the place to go over all the ideas attached to "decoration" in the past eighty years, beyond mentioning the recurrence of the word since the 1880s. As Emile Bernard observed, in a typical statement, "painting, being decorative, should above all please the eye and the mind". In this sense decorative refers to the whole experience conveyed by the visual organisation of the work of art. The painting as a display and the meaning it carries are self-defining. This is opposed to the communist demand for historical subject-matter (verifiable) represented in art by a pragmatic use of available stylistic tools. The experience of Nay's paintings must be holistic, for one can neither separate a subject from the painted forms nor give reasons for the particular configuration of each work. They are neither illustrative nor self-expressive. At present, this kind of painting, in which formality and content are inseparable—decorative in the most demanding sense of the word—tends to get discussed in a critical vocabulary inherited from times when subject-matter and technique were more usefully divisible than they are now. Nay's paintings, as they spread around one in the New London Gallery, have the illlusiveness of Grace and the immediacy of a Festival.

**Briefly noted.** At the Marlborough Fine Art Limited a collection of the works of Oskar Kokoschka in Britain, where he lived for years in extraordinary neglect. Outstanding, among brilliant portraits and subject-pictures, were a series of landscapes, in which a Baroque sense of space hollowed out the picture plane, only to be returned to the surface by the sensuality of the colling pigment.

At the Matthiesen Gallery a show of Karl Weschke's paintings from 1957 to date revealed that this thirty-five year old German painter living in Cornwall had changed considerably. His early works were thick, dark, and claustrophobic; pigment became primal mud and the mud held lovers, headlands, Christs. His recent work, though still fundamentally earthy in colour, is thinner, with the paint applied in tough muscular swipes. Probably his earlier works are the best, but Weschke is a painter to watch.

Adrian Heath, for years a traditional oil painter on the fringes of the British constructivists (he has two destroyed constructions to his credit), revealed in his new work at the Hanover Gallery a painterliness free of inhibitory theory. His paintings, without becoming figurative, carry landscape and figure potentials: they are complex spaces prepared for images, but not the images themselves.

Patrick Heron (Waddington Galleries), though benefitting by Gottlieb and Rothko, still tends to weaken his paintings by a nervous brushstroke that dissolves away the surface and sets everything to melting and shaking. Atmospheric effects seem to rot the integrity of the surface rather than fuse together the separate rectangles and free forms that hover in his pictures.

At the Drian Galleries (which now have doubled their exhibition space) an attempt is being made to install Lacasse in the School of Paris pantheon, but so far as I can see his obscurity is appropriate.

# INTERNATIONAL EXHIBITION CALENDAR

## AUSTRIA

**LINZ**, Neue Galerie Wolfgang-Guritti-Museum: 20th Century British Art, through December. **VIENNA**, Historisches Museum: Vienna in the 19th Century, till 29/1. Museum für angewandte Kunst: Albert Birkle, glass paintings, drawings, December. **Galerie Willy Verkauf**: Baumelster; Helmuth Leherb; Ma-nessier.

## BELGIUM

**ANTWERP**, Guy Dorekens: Ben Dov, paintings, presented by the Zionist Federation of Antwerp, December. **BRUSSELS**, Galerie Aujourd'hui, Palais des Beaux-Arts: Young Dutch Sculptors, till 21/1; Lorin, paintings, 28/1—11/2; Kobzdej, paintings, 18/2—4/3. **CHARLEROI**, Palais des Beaux-Arts: Dutch Art Since the War, December. **GHEENT**, Galerie Vyncke-van Eyck: C. Dionyse, ceramics, till mid-January. **LIEGE**, Musée des Beaux-Arts: 100 Paintings from the Brussels Museum of Modern Art, December.

## CANADA

**MONTREAL**, Museum of Fine Arts: In the Canadian Gallery, the Norton Collection, through the winter; in the Stable Gallery, 1st exhibition of the Association de Peintres-Graveurs de Montreal, till 5/1; In Gallery XII, paintings by Oscar de Lail and Betty Goodwin; Alfred Pellin, painting retrospective, from 5/1. **TORONTO**, Art Gallery: American Painting 1865—1905, till 5/2; Vincent van Gogh, 10/2—12/3. **WINNIPEG**, Art Gallery: Van Gogh, till 29/1.

## FRANCE

**AIX EN PROVENCE**, Galerie Sources: Daumier, lithographs. **AVIGNON**, La Calade: Guy Charron, paintings, till 31/1. **CANNES**, Galerie 45: Picasso, 45 linoleum cuts of 1956—1960, January. **Cavalero**: Christine Boumeester, till 15/1. **DIJON**, Palais des États de Bourgogne: 14 Americans in France, 15/1—15/2. **GRENOBLE**, Musée des Beaux-Arts: 14 Americans in France, March. **LE HAVRE**, Jacques Hamon: Victor Lagache. **LYON**, Palais des Expositions: 32 South-East Salon; Young Paris artists. **Bellocour**: Castella, till 6/1. **Caracalla**: Jacques Boullier, sculpture and drawings. **La Jeune Parque**: Daniel Grataloup, prints, till 20/1.

**PARIS**, Louvre: Millet, drawings, till 10/1. **Maison de la Pensée Française**: Steinlein, till 22/1. **Musée d'Art Moderne**: The Sources of the XXth Century, till 24/1. **Musée des Arts Décoratifs**: Dubuffet, retrospective exhibition, till 25/2. **Musée des Monuments Français**: Gislebertus, sculptor of Autun, till February. **Petit Palais**: 18th Century Italian Painting, till 15/1. **Agnes de l'île**: Cahours and Cattiaux. **Ambroise**: Charlotte Reison, till 31/1. **Antienne Comédie**: Carrade, Chamindat, Poliakoff, a. o., till 9/1. **Ardell-Castro**: Chantarel, L. Joly, Marcoz, till 28/12. **Arieli**: Gallery artists. **Art de France**: Ver-linde, paintings. **Art du Faubourg**: Jean Weinbaum, gouaches, watercolours, drawings, till 4/1. **Art Vivant**: Assé, Bolin, Cottetov, Helsen, Lan-Bar, a. o. **S. Badier**: H.-M. Didier. **Beaune**: Pons, paintings, December. **Beaux-Arts**: Kasilius, gouaches. **Belfond**: Rosie Rey, oils and pastels, till 7/1. **Beilier**: Bon-nard, Dufy, Foulita, Gromaire, Pascin, Signac, Rou-auf, a. o., watercolours, pastels, drawings, till 24/1. **M. Benelli**: Arika Medevska. **Berggruen**: Picasso, Chagall, Klee, a. o. **Mady Bonnard**: Corin, paint-ings, December. **Bourgogne**: Jean Pannard. **Jeanne Bucher**: Vieira da Silva. **Castel**: Tanaka. **Cazenave**: Abboud, paintings, March. **Cézanne**: "Man as he is", by 50 painters and sculptors. **Charpentier**: École de Paris 1960, till 10/1. **Iris Clert**: Takis, "The Impossible". **Coard**: Rasmussen, 18/1—3/2. **Collée**: Klemczynski, till 5/1. **Cordier**: Nevelson. **Raymond Cordier**: Svenberg, Hundertwasser, Le Maréchal, Fuchs. **Cour d'Ingres**: Picabia, Brauner, Lam, Miró, a. o. **Craven**: Manera, paintings, till 21/12; ac-crochage, December—January. **Fernand Dubuis**, collages, February. **Crozevauit**: Modern masters. **Dauphine**: Claude Tabel, small format paintings, till 17/1. **David et Garnier**: Carzou, till 31/12. **La Demeure**: Modern Aubusson tapestries. **Deux Iles**: "10 Years of Primitive Art", till 10/1. **Dragon**: Marie-Laure, paintings. **Raymond Duncan**: T. Hieu, till 7/1. **Marcelle Dupuis**: "Presence in Abstraction", includ-ing Aeschbacher, Bellegarde, Benrath, Bertini, Bryen, de Caro, Dubuffet, Fautrier, Laubiés, Matta, Messagier, Michaux, Millares, Ubac, César, Étienne Martin, a. o. **Facchetti**: Sima. **Fillon**: Gottfried Honegger, paintings, January. **Fischer**: Brancusi, de Staël, Léger, Picabia, Hartung, Mathieu, Schnei-der, Zao Wou-Ki, Donati, Gargallo, Duchamp, a. o. **Fleuve**: Arnel, Masson, Matta, paintings, drawings, books, till 10/1. **Karl Hlinker**: Kandinsky, watercol-ours of 1910 to 1930, February; Zanartu, paintings, March. **Galerie de France**: Tamayo, till 10/1; Gillet,

from 13/1. **Fricker**: Dobashi, till 15/1. **Fürstenberg**: Malina, cinetic paintings, till 10/1; H. Jochems, paintings, 7—25/2. **Giraudeau**: Gaston Barret, Dec-ember. **Goldschmidt**: Charlot. **Herblat**: Molaval. **Institut**: Boyadjian, till 3/1. **Internationale d'Art Contemporain**: "Affirmations". **Iris**: "Poets of the Figure" from Dufy to Rascos. **Kléber**: Loubchansky, December. **Lacloche**: Marcel Polak, December. **Lambert**: Dominik, Lebenstein, Maeda, Souza, Brzo-zowski, a. o., till 9/1. **Leiris**: Picasso, recent draw-ings. **Madsen**: Campagnola, J.-P. Zingg, Dufy, Gall, Calogero, a. o. **Maeght**: Prints and illustrated books published by the Firm of Maeght during 1960, till 31/1. **Alex Maguy**: Modern masters. **Marignan**: Leonor Fini, drawings and gouaches. **Maurice**: Charles Angrand (1854—1926), till 21/1. **Di Mee**: Small format, till 20/1. **Montmorency**: Salvat, till 5/1. **Loic Morantin-Nouvion**: Tanaka, Akira, Lancelot, Ney, Shart, a. o. **Motte**: Odette Camp, paintings, till 5/1. **Neufville**: Parker, recent paintings, December; Amer-ican group, January. **Pierre**: Bernard Dufour, recent work, 13—28/1. **Pont-Royal**: Maurice Henry, watercolours and drawings, December. **Paul Raf-fray**: Dufy, de Segonzac, Vlaminck, Vuillard, Brian-chon, a. o. **Renault**: M. Vessereau, till 7/1. **Denise René**: Vasarely, January; Mortensen, February. **Rive Droite**: European and American masters young and older. At the Haus Lange, Krefeld, Germany: 15 years of work by Yves Klein, organized by the Galerie Rive Droite and presented by Director Paul Wember, from 11/1. **Rive Gauche**: Christoforo, paintings. **André Schoeller Jr.**: Bellegarde, Laubiés, Messagier, Fautrier, Tal-Coat, a. o. **Saine**: Sam Francis, gouaches. **Soleil dans la Tête**: Bernard Yung, paintings, till 15/1. **Stadler**: Coetzee, January; Assetto, February; Imai, March. **Stand 207** (Clignan-court): Francis Delaye. **Synthèse**: Small format paintings and pastels by Alex, Couy, Garbell, Lom-bard, Mouly, Pelayo, Ravel, a. o., till 7/1. **Tonalités**: "Poetry of the Snow", till 30/1. **Transposition**: Si-nicki, till 3/1. **Tronche**: Surrealist, cubist, abstract and primitive art. **Varenne**: Berthe Marinie, sculp-ture, drawings, pastels, till 10/1. **Vendôme**: Inter-lors in small format by 50 painters, till 14/1. **Dina Vierny**: Germain, gouaches and drawings. **Vincy**: Kito. **Wils**: G. Lambert, December. **XXe Siècle**: Constructions, collages, etc., December—January; accrochage, February; Helman, March.

**RAPHÉL-LES-ARLES**, La Jansonne: Yves Brayer, paint-ings, till 31/1. **RENNES**, Musée des Beaux-Arts: 18th Century Paintings and Drawings from the Museums of Rennes, Mons and Angers, 16/1—20/2.

## GERMANY

**AACHEN**, Suermondt-Museum: Local artists, Decem-ber. **ASCHAFFENBURG**, Galerie 59: Paintings, Bernd Berner, Lothar Quinte, till 21/12. **BADEN-BADEN**, Kunsthalle: Alfred Lörcher, Gabriele Münter, Emy Roeder, till 31/12. **BERLIN**, Akademie der Künste: George Hendrik Breitner, till 10/1. **Haus am Wald-see**: Local artists and sculptors, till 25/12. **Hilten-Kolonnade**: Young local artists. **Kupferstichkabinett**: Early landscapes, December. **Meta Nierendorf**: Braque, Chagall, Picasso, till 31/12. **Schloss Char-lottenburg**: 140 19th and 20th century religious paintings. **Diogenes**: Louise Stomps, sculptures, till 7/1. **Freie Universität**: Painters of the "Vision" group (J. K. S. Hohnberg, Bernd Koberling, Manfred Laber, J. A. Marxmüller). **BOCHUM**, Kunstgalerie: Local painters, till 4/1; Metal work of the 13th—20th cen-tury, till 1/1. **BONN**, Arndthaus: Christmas Nativity Scenes, till 8/1. **BRAUNSCHWEIG**, Haus Salve Hospes: Bertil Sjöberg, Hans Lopatta, paintings, through January. **Städtisches Museum**: History of tobacco and smoking, 22/1 through February; Italian books, through January. **BREMEN**, Paula-Becker-Medersohn-Haus: Paintings, prints, till 31/12. **DARMSTADT**, Landesmuseum: Contemporary prints, till 26/12. **Kunsthalle**: Bruno Cassinari, paintings, till 8/1. **DORTMUND**, Museum am Ostwall: Oskar Schlem-mer, drawings and watercolours, till 26/12. **DUIS-BURG**, Kunstmuseum: International woodcut show, till 15/1. **DÜREN**, Leopold-Hoesch-Museum: Local artists, till 31/12. **DUSSELDORF**, Kunstmuseum: G. David Thompson Collection: German Renaissance bronzes, medals, gold work; Dr. Jantzen Collection, all till 29/1. **Hella Nebelung**: Christmas group, paintings and sculpture, till 15/1. **Paffrath**: Paint-ings of the 19th and 20th century, through Decem-ber. **Schmels**: Mack, oils, drawings, through Dec-ember. **Hans Trojanek**: Dutch 17th century sculpture, through December. **Alex Vömel**: Lovis Corinth, Charlotte Berend-Corinth, through December; small sculptures and sculptors drawings, through January. **ESSEN**, Folkwang-Museum: Kurt Lewy; Swedish prints, till 4/1; Hans Richter, from 15/1. **Schaumann**: Grete Rikko, gouaches and collages, 12/1—10/2. **FRANK-FURT**, Historisches Museum: Toy exhibition, till 15/1. **Cordier**: Dado, till 15/1. **Kunstervein**: Heinrich

Campendonk, till 23/12. **Kunstakademie Ev Grüner**: Luis Maria Saumells, December. **Loehr**: C. H. Kile-mann, paintings. **Karl Vonderbank**: 40 modern master prints from Gauguin to Nay, December; sculpture, drawings and prints by Käthe Kollwitz, January. **FULDA**, Vonderau-Museum: Local artists, till 22/12. **GELSENKIRCHEN**, Kunstsammlung: Local artists, till 1/1. **HAGEN**, Karl-Ernst-Osthaus-Museum: Butz Collection, till 1/1. **HALLE**, Moritzburg: German paintings and prints, first half 20th century, till 22/1. **HAMBURG**, Museum für Kunst und Gewerbe: Christ-mas arts and crafts exhibition; Josef Arnold, Her-berth Zeitner, gold work; Hedwig Fischer, Ingeborg Jebsen v. Geyso, textiles, December. **Altanaer Museum**: Danish Toys, till 22/1. **Kunsthalle**: Berto Lardera, sculpture, till 8/1; Feininger, 22/1—5/3. **Brockstedt**: Siegfried Klapper. **HAMM**, Gustav-Lübcke-Museum: Wolfgang Fräger, prints, till 1/1. **HANAU**, Deutsches Goldschmiedehaus: European enamel, till 22/12. **HANNOVER**, Kestner-Gesellschaft: Pierre Soulages, till 22/1. **Galerie Solde**: Eva Berger-Niestrath, till 9/1. **KAISERSLAUTERN**, Landesgewerbe-anstalt: Eric Gill, 1/2—20/2. **KARL-MARX-STADT**, Museum: Alfred Hesse, paintings, watercolours, drawings, 15/1—25/2. **KIEL**, Kunsthalle: Schleswig-Holstein artists, 1960 exhibition of oils, water-colours, drawings, prints, sculpture, till 1/1. **KÖLN**, Kunstverein: Local artists, yearly show 1960. **Aenne Abels**: Gabriele Münter, till 28/1. **Der Spiegel**: Gerhard Wind, paintings. **Alois Faust**: African sculpture, till 24/12. **Math. Lempertz**: Oriental rugs of the 16th—19th century, till 15/1. **LEVERKUSEN**, Schloss Morsbroich: Henri Nouveau, painter and composer. **LINDAU**, Kunstsammlungen: Christmas exhibition, till 8/1. **LÜBECK**, Museum für Kunst und Kulturgeschichte: Albrecht Dürer, woodcuts and engravings, till 1/1. **LUDWIGSHAFEN AM RHEIN**, Stadtmuseum: War paintings, from 6/1—4/2; photo-graphic exhibit, from 12/2—5/3. **MANNHEIM**, Reiss-Museum: Local landscapes and engravings, Dec-ember. **Kunsthalle**: Mark Tobey, oils and gouaches, till 22/1; Berto Lardera, sculpture, from 4/2—5/3; Vieira da Silva, paintings and prints, 18/3—16/4. **Inge Ahlers**: H. J. Soldan, photographic prints, till 15/1. **MÜNICH**, Städtisches Museum: 2500 Years of Bulgarian art, through January. **Neue Sammlung**: Three centuries of illustrated children's books, December. **Kunstervein**: Munich artists' annual, December. **Staatliche Graphische Sammlung**: Adolf von Hildebrand and Hans von Marées, December. **Städt. Galerie**: Expressionist prints, books, typo-graphy, till 8/1. **Günther Franke**: Xaver Fuhr, water-colours, till mid-January. **Wolfgang Gurllit**: Adolf Bürger, oils and watercolours; Thomas Grochowiak, paintings and tusche drawings; Hilgund von Debschitz, paintings, all till 9/1. **Karin Hielscher**: Manfred Bittermann, December. **Malura**: Hertz Her-zog and Hermann zur Strassen, till 7/1. **Schumacher**: C. O. Müller, oils, till 6/1. **Schöniger**: Master paint-ings and modern prints; Antoni Clavé, prints, January. **Van de Loo**: Modern prints, January; Fred Thiele, oils, February. **OLDENBURG**, Kunstverein: G. Bakenhus, paintings, drawings, December. **SAAR-BRÜCKEN**, Saarland-Museum: New acquisitions, Dec-ember. **SÖLINGEN**, Klingensmuseum: Joachim Bert-hold, sculpture, Josef Wedewer, paintings, till 29/1. **STUTTGART**, Kunstverein: Christmas Exhibition of paintings, sculpture, prints. **Landesgewerbeamt**: International craft and design show, till 12/3. **Kunst-haus Schaller**: Feininger, watercolours, till early January. **Valentin**: Chagall, Bible illustrations. **TRIER**, Museum: Xaver Fuhr, till 22/1. **ULM**, Museum: Rembrandt etchings, till 29/1. **WIESBADEN**, Kunst-verein: Josef Hegenbarth and Hans Theo Richter, drawings and prints, till 8/1. **Renate Boukes**: Buch-heister, December. **WUPPERTAL**, Parnass: Irmgard Wessel-Zumloh, paintings, December.

## GREAT BRITAIN

### Some Arts Council Exhibitions:

**BIRKENHEAD**, Williamson Art Gallery: P. Wilson Steer (1860—1942), 28/1—18/2. **BIRMINGHAM**, City Art Gal-ery: P. Wilson Steer, till 21/1. **BRIGHTON**, Art Gal-ery: Rex Whistler (1905—1944), till 28/1. **BRISTOL**, City Art Gallery: Gainsborough Drawings, till 7/1; Contemporary British Landscape, till 28/1; Nigerian Tribal Art, 21/1—25/2. **CARDIFF**, National Museum of Wales: Modern Stained Glass, till 7/1. **COVENTRY**, Herbert Art Gallery: Portrait Groups from National Trust Collections, till 21/1. **EASTBOURNE**, Townner Art Gallery: Johann Zoffany, 28/1—18/2. **HITCHIN**, Town Hall: Contemporary British Lithographs, till 7/1. **LIVERPOOL**, Walker Art Gallery: Gainsborough Draw-ings, 14/1—4/2. **LONDON** (see listings below). **MAN-CHES**, City Art Gallery: Nigerian Tribal Art, till 31/12. **NEWCASTLE UPON TYNE**, Laing Art Gallery: Modern British Portraits, till 31/12. **READING**, Art Gallery: Johann Zoffany, till 21/1. **SOUTHAMPTON**,

**Art Gallery:** Modern Paintings from the Margulies Collection, till 21/1. **TORQUAY, Torre Abbey:** Modern British Portraits, 7—28/1.

**BATH, Pimbarrow Gallery:** R. Portchmouth, gouaches, till 1/1. **BRIGHTON, Art Gallery:** Charles Knight, paintings, till 1/1.

**LONDON, British Museum:** Eight Centuries of Portrait Drawings, also William Beckford Bicentenary. **Arts Council Gallery:** Bernard Leach, 50 Years a Potter, also an exhibition of Landscape Architecture, 6/1—4/2. **Commonwealth Institute:** Ernest Philpot, Australian abstract painter, till 1/1. **Goffrye Museum:** Period Rooms 1600—1960, also children's book show. **Tate Gallery:** The Whitney Collection, till 29/1; Zadkine, sculpture and drawings (Arts Council Exhibition), 5/1—12/2. **Victoria and Albert Museum:** Mural Art Today; Korean Exhibition (Arts Council Exhibition), 23/3—7/5. **Archer Gallery:** John Reilly, paintings, till 31/12. **Drian Gallery:** Lacasse, paintings, till 7/1; "Construction: Britain: 1950—1960", 11/1—4/2; Lettanz, 8—25/2. **Gallery Mingus:** Timothy Shelley, paintings, December. **Gallery One:** Scottie Wilson. **Gimpel Fils:** Wols, December; Austin Cooper and Lin Show-Yu, paintings, January; William Gear, paintings, 31/1—25/2. **Hanover:** Adrian Heath, paintings and gouaches, till 6/1; Hans Tisdall, recent paintings, January—February. **Institute of Contemporary Arts:** Vera Haller and Wolfgang Holleghe, recent paintings, 11/1—18/2. **Jeffress:** Hanna Weil, paintings, December. **Kaplan:** Modern paintings, drawings, sculpture and prints. **Lefevre:** Eva Fischer, paintings. **Lord's:** Schwitters a.o. modern masters. **Marlborough:** Kokoschka in England and Scotland. **Matthiesen:** Karl Weschke, paintings. **McRoberts & Tunnard:** Guttuso, paintings and drawings. **New London:** E. W. Nay, paintings and watercolours. **New Vision Center:** Scott Dobson and Bill Smith, 9—28/1; Turcato, 30/1—18/2. **Paris:** British and French lithographs. **Redfern:** Picasso in prints, December. **Royal Academy:** The Age of Charles II, till 26/2. **Savage:** Enrico Cervelli, till 25/1. **Waddington:** Patrick Heron, December. **Whitechapel:** Henry Moore, 1951—1960, till 1/1. **Zwemmer:** Christmas show, December.

**MANCHESTER, Tib Lane Gallery:** British and French prints, December. **OXFORD, Bear Lane Gallery:** Designs for Stained Glass, till 23/12. **SOUTHAMPTON, Art Gallery:** Modern paintings from the Margulies Collection, till 21/1.

## HOLLAND

**AMSTERDAM, The Rijksmuseum:** 5000 Years of Egyptian Art from the Museums of Alexandria, Cairo and Leiden, through December. **Stedelijk Museum:** From Nature to Art, till 16/1; Jan Wiegers, prints, till 25/1; Henri ten Holt, till 30/1; Otto van Rees, till 25/1; Young French Printmakers, till 20/1; Paul-Émile Borduas, till 30/1; M. Ardon, till 12/1. **ARNHEM, Gemeentemuseum:** The B. de Geus van den Heuvel Collection of 17th Century Netherlands Paintings, till 27/2. **DELFT, Technical University:** Artists of the New Vision Center, London, 11—31/1. **EINDHOVEN, Stedelijk van Abbe Museum:** Ger Laetser, paintings, Wessel Couzijn, sculpture, till 16/1. **THE HAGUE, Gemeentemuseum:** W. Hussem and Carel Visser, till 22/1; Netherlands Silver 1813—1960, till 19/2; Art Nouveau in the Netherlands around 1900, till 26/2; The G. David Thompson Collection, March. **LAREN, Singer Museum:** J. H. and J. Weissenbruch, oils and watercolours, till 30/1. **LEIDEN, University Building Repenburgh:** Artists of the New Vision Centre, London, December. **ROTTERDAM, Boymans-van Beuningen Museum:** Marius Richters, landscape paintings, drawings and watercolours, till 22/1; Old Frisian Pottery, till 22/1; Albert Nuyens Jubilee Exhibition, watercolours, drawings and etchings, till 22/1; Ceramics since 1900. **SCHIEDAM, Stedelijk Museum:** From Jongkind to Jörn, till 30/1.

## ITALY

**BERGAMO, Galleria Lorenzelli:** Karel Appel, December. **FIRENZE, Galleria d'Arte Internazionale:** Mario Bucci, paintings, till 22/12; Aldo Rocca, paintings, till 4/1. **MILAN, Galleria Blu:** Henri Michaux, mesaline drawings, watercolours and gouaches, December. **Paganì:** Hans Richter. **Schwarz:** Christmas exhibition of small paintings, sculptures, drawings and original prints. **ROME, La Medusa:** Fritz Winter, paintings of 1952—1959, December. **L'Obelisco:** Serge Poliakoff, December. **Poglianì:** Robert Carroll, paintings, till 30/12. **Schneider:** Brajo, till 3/12. **TERAMO, Galleria Il Politico:** 8 Bolognese Artists. **TORINO, Associazione Arti Figurative:** Riolpelle, paintings, December. **VENICE, Galleria del Cavallino:** Toni Fulgenzi, paintings, till 9/12; Mario Russo, paintings, till 19/12.

## JAPAN

**OSAKA, Municipal Art Museum:** International Print Biennial, 25/1—22/2. **TOKYO, National Museum of Modern Art:** Photography 1960, till 5/2; Modern Japanese Paintings, 10/2—10/3. **Tokyo Gallery:** Childs, 6—18/2; Crovelli, 20/2—2/3; Zao Wou-Ki, 6—25/3.

## MEXICO

**MEXICO CITY, Museo de Bellas Artes:** Exhibition celebrating the 150th Anniversary of Mexican Independence, winter months.

## SWITZERLAND

**AARAU, Kunsthau:** Local artists, till 8/1. **BASEL, Kunsthalle:** Local artists, Christmas exhibition, till 15/1; René Auberjonois and Ernest Boiss, 28/1—26/2. **Museum für Völkerkunde:** Textiles, till 31/1. **Gewerbemuseum:** Typography, till 23/12. **Galerie d'Art Moderne:** Hel Enri, till 5/1; Paul Kallos, 7/1—16/2. **Boyer:** Local artists, watercolours and gouaches, till January. **Bottlé Thommen:** École de Paris, till 31/12. **BERN, Kunsthalle:** Bern painters and sculptors, till 22/1. **Kilpstein & Kornfeld:** Matisse, drawings, prints and illustrations, till 13/1. **Verena Müller:** Marguerite Frey-Surbek and Victor Surbek, till 29/12. **LA CHAUX-DE-FONDS, Numag:** Orix, till 23/12. **CHUR, Kunsthau:** Local artists, till 9/1. **FRAUENFELD, Gampiros:** Charlotte Germann-Jahn, till 13/1. **FRIBOURG, Musée d'Art et d'Histoire:** Children's drawings, till 22/1. **GENÈVE, Géraud Cramer:** Pablo Picasso, till 31/1. **GRENCHE, Bernard:** Gouaches, Swan Verheyen, Vandenbranden, Van Anderlecht, Kohler, till 8/1. **LAUSANNE, Maurice Bridel:** Henri Chablot, Léon Prébandler, till 31/12. **L'Entrée:** Oskar Dalvit, till 13/1. **Kasper:** Tharrats, till 24/12. **Grande Magasin:** Paul Froidevaux, till 21/12. **Valloire:** Christmas exhibition of painting and sculpture, till 7/1. **LENZBURG, Rathausgasse:** Contemporary Swiss artists, till 31/12. **LUZERN, Kunstmuseum:** Christmas exhibition, till 15/1. **Galerie im Ronca-Haus:** "Concrete Art", till 17/12. **ST. GALLEN, Im Erker:** Bruno Saetti, till 15/1. **SCHAFFHAUSEN, Museum zu Allerheiligen:** Local artists, till 31/12. **SOLOTHURN, Kunstmuseum:** Local artists, painting and sculpture, till 8/1. **THUN, Kunstsammlung:** Christmas exhibition; Willi Meister, till 15/1. **Aarequal:** Etienne Clare, Willi M. Huber, Roman Tschabold, Knud Jacobson, till 4/1. **WINTERTHUR, Kunstmuseum:** Local artists, till 31/12. **Galerie ABC:** Print show, through December. **ZÜRICH, Kunsthau:** Ernst Morgenthaler, till 15/1; Jean Dubuffet, January. **Kunstgewerbemuseum:** Wood articles manufactured by Kurt Naef, till 21/12; Bern Ceramics School and its students, till 21/12; colour photographs by Ernst Heas, Magnum, till 21/12; Metal reliefs by Annemie Fontana, Zürich, till 28/1; furniture exhibition, permanent. **Graphische Sammlung ETH:** Swiss free-hand drawing and printing owned by the Gottfried Keller Foundation, till 29/1. **Holmhaus und Stadthaus:** Local artists, until 31/12. **Beno:** Jean Weinbaum, till 31/12. **Suzanne Bollag:** International print show, till 11/1. **Lübbli:** Tobias Schiess, Germain Knecht, till 22/12. **Lienhard:** Richard P. Lohse, till 5/1. **Palette:** Natall Morosow, contemporary prints, till 31/12. **Rotapfel:** Robert Hainard, till 7/1. **Stadelhofen:** Swiss painters, till 31/12. **Walcheturm:** Seven Zürich painters, till 5/1. **Wolfsberg:** Mondin, Veillon, Wettli, 5—28/1. **Renée Ziegler:** African sculpture, till 19/1.

## THE UNITED STATES

**Some American Federation of Arts Traveling Exhibitions:**

**American Folk Art from the Abby Aldrich Rockefeller Collection:** Museum of Art, San Francisco, till 23/1. **Museum Purchase Fund:** Philbrook Art Gallery, Tulsa, Okla., 7—28/2. **Exotic Art from the Jay C. Leff Collection:** Milwaukee Art Center, Milwaukee, Wisc., 26/1—26/2. **The New Generation in Italian Art:** Commercial Museum, Philadelphia, till 2/4. **New Painting from Yugoslavia:** J. B. Speed Museum, Louisville, Ky., 3—24/2. **The Aldrich Collection:** Municipal Art Gallery, Los Angeles, 5—31/1. **Form Givers at Mid-Century:** San Francisco Museum of Art, San Francisco, 3—29/1. **Five Centuries of Drawing:** Cleveland Museum of Art, Cleveland, Ohio, 15/1—15/2. **International Prints:** Wayne State University, Detroit, Mich., 12/2—4/3. **The Bible: Chagall's Interpretations:** Jewish Community Center, Portland, Oregon, 1—22/2. **Wood—Sculpture and Graphics:** Everson Museum, Syracuse, N. Y., 20/1—26/2. **Some Younger American Artists:** Wells College, Aurora, N. Y., 23/2—13/3. **Private Worlds:** Art Center, Fort Lauderdale, Fla., 10—31/1.

**Some Smithsonian Institution Traveling Exhibitions:**

**Thai Painting:** The Walters Art Gallery, Baltimore, Md., 12/2—12/3. **John and Dorothy Rood Collection:** George Thomas Hunter Gallery of Art, Chattanooga, Tenn., 1—28/2. **Contemporary Greek Painting:** Fine Arts Gallery of San Diego, San Diego, Calif., 3—26/2. **Gandhara Sculpture:** M. H. de Young Memorial Museum, San Francisco, 15/2—15/3. **Bazaar Paintings from Calcutta:** Olive Kettering Library, Antioch College, Yellow Springs, Ohio, 1—28/2. **Prints and Drawings by Jacques Villon:** Museum of Art, University of Michigan, Ann Arbor, Mich., 1—28/2. **Italian Drawings—Masterpieces from Five Centuries:** Museum of Fine Arts, Boston, Mass., till 12/2. **Americans—A View from the East:** Pennsylvania Historical and Museum Commission, Harrisburg, Penn., till 15/2. **American Art Nouveau Posters:** Purdue University Memorial Center, Lafayette, Indiana, till 12/2. **German Colour Prints:** Mills College Art Gallery, Oakland, Calif., till 19/2. **Brazilia—A New Capital:** Yandes Gallery, Wabash College, Crawfordsville, Indiana, till 15/2. **Irish Architecture of the Georgian Period:** Architecture Building, University of Manitoba, Winnipeg, Canada, 18/2—12/3. **Sterling Silver Flatware:** Allentown Art Museum, Allentown, Penn., 4—26/2. **Okinawa—Continuing Traditions:** J. B. Speed Art Museum, Louisville, Ky., 15/2—15/3. **Design in Germany Today:** Currier Gallery of Art, Manchester, N. H., till 12/2. **Contemporary French**

**Tapestries:** Brooks Memorial Art Gallery, Memphis, Tenn., 1—22/2. **Japanese Design Today:** Museum of Contemporary Crafts, New York, N. Y., till 15/2. **Italian Fabrics:** Commercial Museum, Philadelphia, till 12/4. **Enamels:** Louisiana Polytechnic Institute, Ruston, Ill., 1—28/2. **Children's Art from Italy:** Commercial Museum, Philadelphia, 1/2—16/4.

**ALBANY, N. Y., Institute:** Hirsche, Mochon, Bate, Cascio, and Cowley, drawings, till 8/1. **BALTIMORE, Md., Museum of Art:** Jack Davis, Allyn Harris and Edward Rosenfeld, paintings, till 8/1; Contemporary Drawings and Master Prints, through January. **Walters Art Gallery:** Ormolu Vases, till 15/1; Folkwandering Arts, till 15/1. **BOSTON, Museum of Fine Arts:** Italian Master Drawings of Five Centuries, 5/1—12/2. **Institute of Contemporary Art:** "Design in Germany Today", till 24/12. **Kaneglia Gallery:** Leo Waldmann, sculpture, 14/1—2/2; Robert Hamilton, paintings, 4—28/2. **BUFFALO, Albright Art Gallery:** Paintings from the Gallery Collection, December. **CHICAGO, Art Institute:** Annual exhibition of the Winterbotham Collection, 20/1—12/2; 64th American Annual, 4/1—12/2; Japanese Figure Prints, till 24/12; Indian textiles, till 22/1; Japanese screens, till 24/1; Primitive Art from Chicago collections, till 31/12; Misch Kohn Retrospective exhibition, 20/1—26/2; Toulouse-Lautrec, posters, 20/1—12/2; Clyde Burt, ceramics, till 29/1; English Lusterware, 14/1—14/5; C. J. Laughlin, photographs, till 15/1; Syl Labrot, photographs, 20/1—5/3. **Marshall Field:** Lazzaro Donati, paintings. **Holland-Goldowsky:** "New Currents", paintings by Harry Bouras, Ivan Mischo, Richard Lince, David Young, Phyllis Yampolsky, Tadaaki Kuwayama, from 2/12. **CINCINNATI, Ohio, Art Museum:** Contemporary mid-western sculpture, from 12/1. **Contemporary Arts Center:** 12 Young French Painters selected by Jean Cassou, till 26/12; Young America, from the Whitney Museum, 16/1—22/2. **CLEVELAND, Ohio, Museum:** "Year In Review", till 1/1. **Howard Wise Gallery:** Augustus Peck, paintings, till 24/12; Harry Bertschmann, paintings, till 21/1; Watercolours by Barre, Calcagno, Bertrand, Gillet, also wash drawings by Rodin, 23/1—18/2; Piero Dorazio, paintings, 20/2—18/3. **DAYTON, Ohio, Art Institute:** "Monet and the Giverny Circle", till 12/2. **DECATUR, Ill., Art Center:** Armor and Firearms from the Crusades through Napoleonic era, till 2/1. **DES MOINES, Iowa, Art Center:** 12 contemporary German artists, paintings and tapestries, also one-man show by James Lechay, December. **DETROIT, Ohio, Institute of Art:** Masterpieces of Flemish Art from Van Eyck to Bosch, till 31/12; Early sculpture of Quebec and photographs by Jean Paul Morrissey, till 31/1. **FORT WORTH, Texas, Art Center:** Fort Worth Artists' Annual, December. **HARTFORD, Conn., Wadsworth Athenaeum:** Maurice Prendergast, oils, watercolours, prints and drawings, till 5/2; 600 Years of Persian Art, lent by the Olsen Foundation, till 29/1. **HUNTINGTON, L. I., Heckscher Museum:** American Paintings from the Museum Collection, till February. **LA JOLLA, Cal., Art Center:** Rhoda Lopez, pottery, till 8/1; Dextra Frankel, crafts, 11/1—5/2; Shanti Dave, paintings, January; Ellis Jacobson, paintings, 8/2—5/3. **LONG BEACH, Cal., Museum:** Eva Slater and Grace Dimmick, paintings, Thomas Ferreira, ceramics, till 29/1. **LOS ANGELES, County Museum:** 18th Century Rococo Costumes and Fabrics, till 12/2; Art Nouveau, 18—5/3. **Everett Elin Gallery:** David Smith, sculpture and drawings, December. **Dwan Gallery:** Robert Richtenburg, December. **Rox Evans:** Afro, de Chirico, Magritte, Giacometti, Morandi, and others, watercolours and drawings, December. **Gering:** Efreim Modzelevich, paintings, December. **Dalzell Hatfield:** Gluckmann, paintings, till 25/12. **Paul Rivas:** Anna Mahler, clay sculpture, December. **Esther Robles:** Karl Benjamin, paintings, till 19/12; Davis, Dove, Evergood, Shahn, Sheeler, till 31/12. **Stendahl:** European and Pre-Columbian masterworks. **Vigevano:** French masters. **Felix Landau:** Egon Schiele, watercolours and drawings, January. **Frank Perls:** Picasso, 19 recent potteries, till 7/1. **MINNEAPOLIS, Institute of Arts:** Portraits from the Museum of Modern Art, New York, till 1/1. **Walker Art Center:** Well-designed household objects, till 29/1; Purist Painting, and Construction and Geometry in Painting (the latter exhibition organized by the Galerie Chalette, New York), 15/1—19/2. **MONTCLAIR, N. J., Art Museum:** Contemporary Finnish Rugs, till 8/1.

**NEW YORK, Brooklyn Museum:** Egyptian Sculpture of the Late Period (700 B.C. to 100 A.D.), till 9/1; Jacob Lawrence, painting retrospective, till 2/1. **Guggenheim Museum:** Guggenheim International Awards 1960. **Jewish Museum:** Civil War Centennial, the civic and military role of American Jews during the Civil War period, till 23/2. **Metropolitan Museum:** The Arts of Denmark: Viking to Modern, till 8/1; Art Treasures of Thailand, 11/1—19/2. **Museum of Modern Art:** 100 Modern Drawings, till 2/1; Recent Acquisitions, till 12/2; Mark Rothko, 18/1—12/3. **Whitney Museum:** "1960 Annual", sculpture and drawings, till 22/1. **Museum of Primitive Art:** The Raymond Wieglus Collection. **Museum of Contemporary Crafts:** Japanese Design Today, till 5/2. **Alan Gallery:** John Thomas, paintings, till 21/1; Robert Knipschild, from 23/1. **Angeleski:** Kaupella, 18/1—4/2. **Ahda Artst:** Gallery artists, till 2/1. **Asia House:** Rajput Paintings, till 22/1; Han Art, 9/2—9/4. **Babcock:** Childe Hassam, December. **Barons:** Lithographs by Rivers, Hartigan, Johns, Yunkers, also small sculpture, December. **Blanchini:** Bostelle,

paintings, and Ben-Dov, drawings, December. **Nedley:** Roy Colonna, drawings and watercolours; Mimi Boyer, pastels; Harry MacDonald, drawings and watercolours, till 24/12. **Grace Borgenicht:** Karl-Heinz Krause, sculpture, December; Milton Avery, 3-21/1; Jimmy Ernst, 24/1-11/2. **Burr:** Print Forecast 1961, December. **Camino:** Kenneth Campbell, sculpture, 6-26/1. **Carlebach:** Ancient and Primitive Art. **Carstairs:** Salvador Dali; new paintings, watercolours and drawings, December. **Carus:** Paintings, sculpture, drawings and woodcuts by Bruno Lucchesi, Soshana, Iris Brody, Irving Amen, December; French graphics, signed limited editions, December. **Lee Castelli:** Robert Rauschenberg, 34 illustrations for Dante's "Inferno", December. **Chase:** Hamilton Wolf, paintings, December. **Cober:** David Berger, paintings; Gallery group, paintings, sculpture and drawings, December. **Collector:** Christmas show, December. **Contemporaries:** Robert Kipniss, paintings, till 24/12. **Contemporary Arts:** Christmas Group Exhibition, December. **Cordier-Warren:** Jean Dubuffet, "One Hundred Drawings 1942-1960", from 9/12. **Croqui:** European group, till 30/12. **D'Arcy:** International Surrealist Exhibition, organized by André Breton and Marcel Duchamp, January. **Davis:** European drawings, December. **Peter Deltsch:** Drew De Shong, till 24/12. **Delacorte:** Ancient Ceramics of Panama and Costa Rica, till 31/1. **De Miranda:** Contemporary graphics and paintings, December. **Tiber De Nagy:** Larry Rivers, new paintings, December. **Downtown:** "35th Annual Christmas Show", till 24/12. **Ligea Duncan:** Group show, from 17/12. **Duracher:** Walter Stein, drawings for Renard's "Natural History", till 23/12. **Duvee:** Andrea Del Castagno, The Poggibonsi Altarpiece, December. **Ward Eggleston:** Group show of contemporary French painters, December. **Robert Elkon:** 20th c. paintings and sculpture by Appel, Dubuffet, Giacometti, Jom, Kline, Matisse, Pascin, a.o., December. **Emmerich:** Maryan, paintings, December. **Este:** Drawings and watercolours, December. **Fer:** Grod de L'Alin, paintings, till 24/12. **Feingarten:** Abbott Pattison, sculpture, till 31/12. **Rose Fried:** Modern Masters. **Alan Franklin:** Malta, drawings and pastels, December. **Fulton:** Agne, Kerr, Koenig, Milder, Marcus, Toubio, Ventura, Staten, Kanemitsu, till 4/1. **Galeria Sudamericana:** Sculptures, oils, watercolours, drawings, and prints by contemporary Latin American artists; 18th and 19th century Santos and nativity figures, till 31/12. **Galerie Chellette:** "Structural Sculpture", December. **Galerie Internationale:** German expressionists and old masters, December. **Galerie Saint Hénane:** Egon Schiele, oils, watercolours and drawings, till 15/12. **Galerie Felix Vercel:** 19th and 20th Century Masters. **Otto Gerson:** European and American contemporary paintings, sculpture and drawings, till 20/1. **Graham:** Elaine De Kooning, paintings, December. **James Graham:** Oscar Bluemner, paintings and drawings, December. **Grand Central Moderna:** George Morrison, oils. **Great Jones:** Robert Beauchamp, oil on paper. **Green:** Contemporary American sculpture, paintings and drawings, till 7/1. **Hammer:** Bemelmans, till 24/12. **Heller:** Christmas exhibition, from 12/12. **David Herbert:** Collages by Robert Courtright, Clinton Hill, Edward Plunkett, till 24/12. **Hirsch-Adler:** 19th and 20th century drawings, watercolours and pastels, December. **International:** John J. Myers, till 18/12; Group show, December. **Isaacson:** 19th century drawings and paintings (Gérôme, Albert Moore, Alma-Tadema, Bougereau, Vibert), till 7/1. **Martha Jackson:** Michael Goldberg, paintings, till 17/12; "The Enormous Room, III and IV", till 11/2; "Internationals", till 14/1. **Janis:** 6th Exhibition of Fernand Léger, paintings from the years 1918-1954, January; Motherwell, February. **Jansen:** Graphic work by Lars Bo, Braque, Picasso, Chagall, Zao Wou-Ki and others, December. **Japan Society:** Nankoku Hidai, abstract calligraphy. **Juster:** Paintings, sculpture and graphic work, till 7/1. **Kneidler:** 19th and 20th century watercolours, December; Lynn Chadwick, January. **Koots:** James Brooks, paintings, January. **Krasser:** Lawrence Lebuska, paintings, December. **Kraushaar:** Paintings, drawings and sculpture by contemporary artists, December. **Landry:** Frederick Franck and Peter Blanc, drawings, till 24/12. **Latow:** Betty Parsons, paintings, till 18/12; Max Ernst, Lansky, Bernard Dufour, Alechinsky, Arp, till 18/1. **Lefebvre:** "Petit Format" (Baumeister, Fautrier, Léger, de Staël, Tobey a.o.), December; Baumeister and Hartung, January. **Albert Loeb:** Recent works by Alechinsky, Lansky, Bernard Dufour, Max Ernst a.o., sculpture by Arp, Robert Müller, December. **Royal Marks:** Kupka, 1911-1923, January. **Mayer:** Kulkarni, drawings, December. **Matisse:** Manuel Rivera. **Meltzer:** Eastern and Western Art, till 7/1. **Mi Chou:** Paintings, prints and pottery, till 23/12; Nankoku Hidai, January. **Midtown:** Jason Schoener, paintings and watercolours, till 7/1. **Mitch:** American artists, December. **Meneke:** "Group Show for Young Collectors", December. **Morris:** Sister Mary Corita, serigraphs, till 24/12; Gallery artists, till 7/1. **Janet Messler:** Gordon Samstag, paintings, till 7/1. **New Art Center:** Emil Nolde, George Grosz, Paul Klee, watercolours, December. **Nordness:** "Religion in Contemporary American Art", till 7/1. **Norval:** Minna Citron, paintings, till 7/1. **Panoras:** Franklin Wurster, paintings, December. **Parke-Bernet:** Modern paintings, drawings, and sculpture from the estate of the late Barbara Church, sale 25/1. **Parma:** Group show, paintings and sculpture, till 7/1. **Betty Parsons:** "New Names", till 31/12. **Peridot:** Group show,

paintings and sculpture, till 14/1. **Paris:** Trends of the 'Twenties in Paris, 10/1-18/2. **Pietrantonio:** Yarnall, "Circus Animals and Clowns", December. **Polindexter:** James Weeks, till 7/1; Reuben Kadish, till 28/1; Takai, 30/1-18/2. **Stephen Radich:** Matsumi Kanemitsu, paintings, till 7/1. **Rehn:** Alexander Russo, paintings, December. **Reke:** Louis Finkelstein, paintings, till 22/12. **Royal-Athena:** Egyptian, Syrian a.o. near Eastern antiquities; December. **Saldenberg:** David Hare, sculpture, from 17/1; André Masson, from 14/2. **Bertha Schaefer:** European and American drawings, December; Julio Girona, till 21/1. **Schalinen Stern:** Group show, paintings and sculpture, December. **Selferheld:** Italian theatre designs and landscapes, December. **Selected Artists:** Fred Taubes, paintings, December. **Ruth Sherman:** Graphic work by Braque, Picasso, Pollakoff, Campigli, a.o., December. **Silberman:** Old and modern masters. **Judith Small:** "Ancient Objects for Christmas Giving", from 15/12. **Stable:** Robert Birmelin, paintings and drawings, till 17/12. **Staempfl:** Constantin Brancusi, sculpture and drawings, December. **Alan Stone:** César, first American show, December; Robert Mallary, February. **Stuttman:** "Small Works of Major Importance", till 15/1. **Tanager:** Sidney Geist, sculpture, till 15/12. **Trabia:** Howard Baer, paintings, till 23/12. **Van Diemen-Lilienfeld:** Richard Langsoth-Christensen, paintings, till 20/12. **Village Art Center:** Watercolour Exhibition, till 12/1. **Viviano:** Americans and Europeans. **Warren-Cordier:** Jean Dubuffet, "One Hundred Drawings 1942-1960", from 9/12. **Washington Irving:** Paintings, drawings, objets d'art, December. **Weyhe:** Salerno, sculpture, from 29/12. **Ruth White:** Claire Burch, paintings, 3-21/1; Edward County, collages, 24/1-11/2. **Howard Wise:** Watercolours, drawings and collages by Ernest Briggs, Edward Dugmore, John Grillo, Lee Krasner, George McNeil, Fred Mitchell, Stephen Pace, Milton Resnick, David Weinrib, till 7/1. **World House:** Morandi, oils, watercolours, drawings and etchings, till 14/1; Bisière, paintings. **Zabriskie:** Miyoko Ito, Jerrold Ballaine, paintings, December.

**OAKLAND, Cal., Art Museum:** David Park and Louis Siegrist, painting retrospectives. **PASADENA, Cal., Art Museum:** Walter Askin, paintings; American paintings from the McMurray Collection, till 4/1. **PHILADELPHIA, Museum of Art:** French and Italian Renaissance Prints, till 8/1. **PHOENIX, Art Museum:** Kurt Seligman, prints, Henry Moore, watercolours, California ceramics show, January. **PITTSBURGH, Carnegie Institute:** Dürer, engravings, till 8/1; Richard B. Beaman, till 15/1; International glass exhibition, till 29/1. **RALEIGH, N.C., Museum of Art:** North Carolina Artists Annual. **SAN FRANCISCO, Museum of Art:** Abby Aldrich Rockefeller Folk Art Collection, till 25/1. **Legion of Honor:** 40th Exhibition, California Watercolour Society, till 17/1. **Bolles Gallery:** Local artists, till 5/1. **Dixiel:** Roy de Forest, paintings and constructions, till 4/2. **Gump's:** Jerrold Ballaine and James Strombotne, oils, January. **SAVIA BARBARA, Cal., Museum:** Opening of the Preston Morton Wing for American Art, Jan. 27. **SEATTLE, Art Museum:** Religious Art from the Museum Collection, till 5/2; 1960 Accessions, till 5/3. **Zoe Dussanne:** Leon Applebaum, 8-28/1; Neil Melzler, 8-25/2. **SYRACUSE, Everson Museum:** 21st Ceramic National Exhibition, till 8/1. **TOLEDO, Museum of Art:** The Splendid Century, French 17th Century Art, 7/1-20/2. **UTICA, Munson-Williams-Proctor Institute:** Works from the Institute Collection, till 31/1; local artists 24th annual, 15/1-28/2. **WASHINGTON, National Gallery:** Civil War Period drawings and watercolours, January-February. **Obelisk:** Andres Segovia, paintings, Leslie Burden, sculpture, December.

ART BOOKS, continued from page 72

**Graziosi, Paolo:** Palaeolithic Art. With 55 colour plates, 795 monochrome plates, 363 drawings and 38 figures in the text. London 1960: Faber & Faber. 12 guineas

**Hafman, Werner:** Painting in the Twentieth Century. Translated from the German by Ralph Manheim. Revised and enlarged version. Two volumes, 9 7/8 x 8 1/4 inches, in slipcase. Vol. I: 432 pages, 48 illustrations. Vol. II: 540 pages, over 400 illustrations including 55 in colour. London 1960: Lund Humphries. 12 guineas

**Holbein (Hans) der Aeltere.** Das Skizzenbuch Hans Holbeins des Aelteren im Kupferstichkabinett Basel. Im Auftrag der Kommission der öffentlichen Kunstsammlung Basel beim Anlaß des 500jährigen Bestehens der Universität herausgegeben von Hanspeter Landolt. Two volumes. Small 8vo. Text volume: 135 pages and eight plates. Volume II: 27 facsimile plate reproductions. Olten 1960: Urs Graf Verlag. sFr. 65.—

**Huisman, Philippe:** Van Gogh. Portraits. (Rythmes et couleurs, 5.) 8vo. 68 pages, illustrated. Lausanne 1960: Edition Librex. sFr. 20.—

**Hürlimann, Martin:** Traveller in the Orient. (Original title: Wiedersehen mit Asien. Translated from the German by Isobel Neilson.) Introduction by Sacheverell Sitwell. 8vo. 340 pages. 223 photogravure plates. London 1960: Thames & Hudson. 3 guineas

**Italian Drawings: Masterpieces of Five Centuries.** Exhibition catalogue with an introduction by Dr. Giulia Sinibaldi. 10 x 7 1/2 in. 120 pages with 43 plates. Washington 1960: The Smithsonian Institution. \$1.75 plus 10 cents for postage.

**Jahrbuch der deutschen Museen und kunsthistorischen Institute.** Band I—1959. Small 8vo. 348 pages. Lists German museums and art associations, their addresses, staff members, collection highlights, exhibitions and other activities. (A most useful publication.—Ed.) Hamburg 1959: Dr. Ernst Hauswedell. DM 30.—

**Klee, Paul.** Drawings. Introduction by Will Grohmann. Translated from the German by Norbert Guterman. 4to. 176 pp. Illustrated. London 1960: Thames & Hudson. 4 guineas

**Le Corbusier.** (I maestri dell'architettura contemporanea, 4.) Introduction by Françoise Choay. Translated from the English by Augusta Monferini. 4to. 120 pages. Illustrated. Milan 1960: Il Saggiatore. L. 2500

**Lion-Goldschmidt, Daisy, and Moreau-Gobard, Jean-Claude:** Arts de la Chine. Bronze, jade, sculpture, céramique. 4to. 428 pages. 198 illustrations including 65 colour plates. Fribourg 1960: Office du livre. sFr. 138.—

**Manzù, Giacomo.** Exhibition catalogue (Arts Council). Foreword by G. W. Introduction by Carlo L. Ragghianti. Biographical Notes. Bibliography. 8vo. 10 pages text. 16 plates. London: The Tate Gallery, 1 October—6 November 1960.

**Miró:** Drawings and Lithographs. Numbered, limited edition portfolio. With an introduction by Camilo José Cela and 162 facsimile sheets. Each set contains a trio of colour lithographs created and signed by Miró for this edition. 10 x 14 in. Decorative box. \$50.— Same, 26 numbered copies containing a proof of one state of the lithograph. \$75.— Greenwich (Conn.) 1960: New York Graphic Society.

**Moore, Henry.** Exhibition catalogue. 8vo. Brief Foreword by Alfred Hentzen. Excerpts from writings by the artist. Chronology. List of public collections. Photograph of the artist. 82 plate illustrations of sculptures and drawings. Munich: Haus der Kunst, 5 November—12 December 1960.

**Nacenta, Raymond:** School of Paris. The Painters and the Artistic Climate of Paris since 1910. With a reference section of 477 biographies, each accompanied by a photograph. 9 x 12 inches. 368 pages. 110 colour and 110 monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$25.—

**Nole, E. R.** Exhibition catalogue, with statements by Lawrence Alloway and Will Grohmann. Photograph of the artist and 14 plates. 8vo. London: Molton Gallery, 25 May—18 June 1960.

**Newton, Eric:** The Arts of Man. An Interpretation of 174 great works of art. 6 x 8 in. 320 pages. 117 colour and 57 monochrome plates. Greenwich (Conn.) 1960: New York Graphic Society. \$5.95

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